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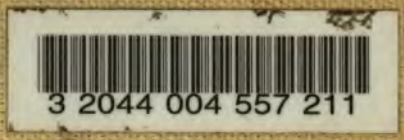
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A Bibliography of The Poems of Oscar Wilde

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BIBLIOGRAPHY

OF THE

POEMS OF OSCAR WILDE

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THIS edition consists of 475 copies only. Twenty-five copies have been printed on larger sized hand-made paper, with the illustrations on Japanese vellum, each copy being numbered and signed. The type of the whole edition has been distributed.

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OSCAR WILDE IN 1885.

[*Frontispiece.*]

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A Bibliography

of the

Poems of Oscar Wilde

Giving Particulars as to the Original Publication of each Poem, with Variations of Readings and a Complete List of all Editions, Reprints, Translations, &c.

BY

STUART MASON

With Portraits, Illustrations, Facsimiles of Title-pages, Manuscripts, &c.

LONDON

E. GRANT RICHARDS

7 CARLTON STREET, S.W.

1907

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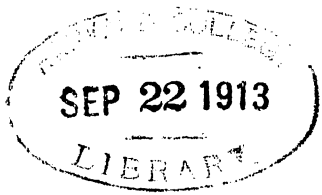

Fine money

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From the original drawing in the possession of Mr. J. Jacobs, Edgware Road, W.

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Photograph by Messrs. Gillman, Oxford.

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By permission of Mr. John Lane.

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"That Mr. Wilde's poems are about nothing but beauty, that they do not prove any thing, and do not lend themselves to quotation in the hymn-books . . . can scarcely be urged as a crime against them. So many people love beauty, as so many people take up religion, for reasons quite unconnected with either, that we must needs be grateful to any one who can love beauty for herself alone. And if it be urged that Mr. Wilde's passion is mainly for sensuous beauty, that objection also has not much weight with those who consider how rare in the modern world is a proper cultivation of the senses. . . . Are we not weary of a dull respectability? . . . It is fitting that the narrow-souled ascetics who placed their icy hand on science should now distinguish themselves by attempting to murder art; but they will hardly succeed. The joy of living here is better than the contemplation of distant heavens which we will never live to be sarcastic at. And after all, there are more things in earth and the other place than are dreamt of in the Philistine's philosophy."

Ernest Newman, June, 1895.

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Newdigate Prize Poem.

RAVENNA.

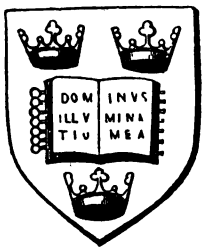
RECITED IN

THE THEATRE, OXFORD,

JUNE 26, 1878.

BY

OSCAR WILDE,
MAGDALEN COLLEGE.



OXFORD:
THOS. SHRIMPTON AND SON, BROAD STREET.
1878.

TITLE-PAGE OF "RAVENNA."

[*To face page* 1.]

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Oscar Wilde.

Bibliography.

Newdigate Prize Poem. / RAVENNA. / RECITED IN / THE THEATRE, OXFORD, / JUNE 26, 1878. / BY / OSCAR WILDE, / MAGDALEN COLLEGE. / (University Arms.) / OXFORD: / THOS. SHRIMPTON AND SON, BROAD STREET. / 1878.

$7\frac{1}{8} \times 4\frac{7}{8}$. Pp. 16. Grey wrappers printed in black, as above, within single black border-line. Price 1/6.

Collation: (p. 1) Title page as above, within narrow double border-line, the University Arms being larger than those on the cover; (p. 2) Blank; (p. 3) Dedication: TO MY FRIEND / GEORGE FLEMING, / AUTHOR OF "THE NILE NOVEL," AND "MIRAGE." (p. 4) Ravenna, March 1877. Oxford, March 1878. / (p. 5) Head-piece; RAVENNA. Text; p. 16 Text ends, Tail-piece; (even numbers 6–16 have

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title RAVENNA: odd numbers 7–15 A POEM.) Inside of back cover: Newdigate Prize Poems, / 1s. 6d. each, / containing list of Prize Winners from 1840 to 1867. Outside of back cover: (2.) Newdigate Prize Poems (*continued*) containing list of Prize Winners from 1868 to 1877; followed by Gaisford Prize.—Greek Prose, / 1s. each, / from 1857 to 1876.

THOS. SHRIMPTON AND SON, 23 & 24 BROAD STREET, OXFORD./

Printed by Parker, Oxford.

A forged reprint of this poem was published in London about 1904. The type is different from the original and the covers of a lighter shade, but the omission of the block containing the University Arms on cover and title-page is the readiest way of recognizing this impudent forgery.

RAVENNA is included in the *Poems of Oscar Wilde* issued by Thomas B. Mosher, Portland, Maine, U.S.A., on pages 1–17, 1903 and 1905, and in an edition published by F. M. Buckles & Company, New York, 1906, Vol. I., pages 5–19.

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The copyright of RAVENNA belongs to Mr. Hubert Giles, the successor of Messrs. Shrimpton, of Oxford. The Poem was published on June 24, 1878, and the issue is said to have been limited to a few hundred copies of which the author himself bought no fewer than 175.

The Oxford English Verse Prize was founded by Sir Roger Newdigate in 1806; it is of the annual value of £21, and is confined to those undergraduate members of the University who have not exceeded four years from their matriculation. Compositions have to be sent in on or before March 1, each year.

The Judges are the Public Orator, the Professor of Poetry, and three Members of Convocation appointed by the Vice-Chancellor and the Proctors.

According to the original statute the poem was to consist of not more than fifty lines, the subject being confined to "recommendation of the study of the ancient Greek and Roman remains of Architecture, Sculpture and Painting."

But in 1824 these regulations both as to length and to theme were relaxed, and of late years the decasyllabic line has not been insisted on.

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Some of the more famous Newdigate winners have been Robert Stephen Hawker of Morenstowe (1827), Ruskin (1839), Mathew Arnold (1843), Sir Edwin Arnold (1852), John Addington Symonds (1860), Sir Rennell Rodd (1880), to whom Wilde was "Heart's Brother," and J. W. Mackail, the present Professor of Poetry.

A writer in *The Academy* relates the following anecdote about Shairp, the Professor of Poetry at Oxford in Wilde's time. "One of the Professor's duties," he says, "is to suggest textual improvements to the winner of the Newdigate. The amendments proposed are usually accepted with gratitude; but there have been exceptions to the rule. Shairp suggested many improvements in Oscar Wilde's *Ravenna*. Wilde listened to all the suggestions with courtesy and even took notes of them, but he went away and printed the poem without making a single alteration in it."

It was characteristic of Wilde, certainly. However, in an account of the Encænia given in *The Oxford and Cambridge Undergraduates' Journal* on the following day, it was stated that "The Newdigate was listened to with rapt attention and frequently

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applauded." The editor at that time was Edward Cracroft Lefroy, himself a heaven-born singer, and those who have been present in the Sheldonian at the Commemoration and have heard the torrents of abuse and the volleys of witticisms poured on the heads of the luckless prize winners, reciting their compositions, in the conventional evening dress of the nineteenth century, in the full glare of a June day, amidst a howling mob of uncouth undergraduates, will readily admit that there must have been something unusually fascinating in the voice or the words of the author of *Ravenna* to have inspired the rapt attention and frequent applause of his contemporaries, to say nothing of the fact that a youthful poet is not generally held in honour in his own University.

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POEMS

1881

I. i. POEMS. / BY / OSCAR WILDE. / (Publisher's Device: a Tudor Rose surmounted by a Crown, within an oval bearing the motto *Sub Hoc Signo Vinces.*) LONDON: / DAVID BOGUE, / 3, ST. MARTIN'S PLACE, TRAFALGAR SQUARE, W.C. / 1881. /

Cr. 8vo. 7½ × 5. Pp. x + 236. Printed on Dutch hand-made paper. Bound in parchment vellum with designs of prune blossoms (by the Author) in gilt on back and sides. Lettered in gilt on back POEMS / OSCAR WILDE / at top, and DAVID BOGUE / at bottom. Price 10/6.

Collation: Fly-leaf. Half-title—POEMS. Reverse blank. Title-page as above. Reverse (at bottom) —Chiswick Press:—Charles Whittingham and Co., / Tooks Court, Chancery Lane. / (p. v) Sonnet HELAS! (p. vi) Blank. (p. vii) Contents—THE POEMS. viii, ix, Contents. (p. x) Blank. (p. 1) ELEUTHERIA. B. (p. 2) Blank. (p. 3) Text

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begins. 236, Text ends. THE END. Page following Text has printers' name and address as on (p. iv), followed by 3 blank, including back end paper.

Copies of the First Edition are found with the prune blossom design much smaller and the word POEMS on the back in fancy capitals, each letter touching the next.

ii. SECOND EDITION. 1881.

iii. THIRD EDITION. 1881.

iv. FOURTH EDITION. 1882. Number of pages of Text is reduced to 234 by the omission of two stanzas of "Charmides" on pages 109 and 110. Printers' name and address at bottom of page 234, followed by two pages of Publisher's Announcements, and four blank. For variations in Text, see *infra*.

v. FIFTH EDITION. 1882.

II. OSCAR WILDE'S POEMS. / BOSTON, MASS.: ROBERTS BROTHERS. / 1881. /

Pp. viii + 230, cr. 8vo. Brown cloth, gilt lettering, top edges yellow. Vignette on title-page. Reprint of Bogue's 1881 edition. Several impressions.

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III. POEMS BY OSCAR WILDE, ALSO HIS LECTURE ON THE ENGLISH RENAISSANCE.

The Seaside Library, New York, Vol. LVIII, No. 1183. 4to, Pp. 32. 10 cents. January 19, 1882.

IV. The same.

People's Library, New York. 4to. 1882.

V. POEMS AND LECTURE, BY OSCAR WILDE.

Ogilvie's Popular Reading. Pp. 30. New York: Ogilvie & Co. (n.d.) (1882).

VI. POEMS. / BY / OSCAR WILDE. / NEW YORK: GEORGE MUNRO'S SONS, PUBLISHERS, / 17 to 27 VANDEWATER STREET. /

No. 171 of Munro's Library of Popular Novels, $7\frac{1}{8} \times 5$. Pp. 96. Issued daily. Dated May 6, 1895. Price 25 cents. Yellow wrappers. Ten of the Poems are omitted, and the remainder are not in their original sequence. New impression, dated April 21, 1896.

VII. The same.

No. 2144 of Munro's Seaside Library, Pocket Edition.

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Price 25 cents. Dated June 8, 1895. Paper wrappers, dark and light blue, $7\frac{1}{4} \times 5$. Issued Monthly.

VIII. The same.

Second Impression, September 1898. 30 pages of Publishers' advertisements at the end.

IX. The same.

No. 224 of Munro's Savoy Series. White wrappers lettered in brown, with pictorial cover (n.d.), December 1903. No publisher's advertisements.

Nos. VI–IX are printed on coarse yellowish paper from stereotyped plates, and several impressions of each have been issued.

X. POEMS. / BY / OSCAR / WILDE. / LONDON: ELKIN MATTHEWS AND JOHN LANE, AT THE SIGN OF THE BODLEY HEAD. / 1892. / (May 26th.)

Cr. 8vo, $7\frac{1}{2} \times 5$. Pp. x + 234. Price 15/. This is a reprint of Bogue's text of 1882. Only 220 copies were issued, of which 200 were for sale. Printed on hand-made paper, signed by the Author. Cover design in blue and gold and title page by Charles Ricketts. Top edges gilt, sides uncut.

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XI. i. POEMS / BY / OSCAR WILDE / TOGETHER WITH HIS / LECTURE ON THE ENGLISH / RENAISSANCE (*Now first Published*) / PARIS / 1903. /

Cr. 8vo, $7\frac{1}{2} \times 5$. Pp. 216. Text of Bogue's 1881 editions. No list of Contents. The Poems occupy pages 1–199. Edition said to be limited to 250 copies at 21/. Yellow buckram boards lettered on back in gilt—POEMS / BY / OSCAR WILDE / at top, and PARIS / 1903 / at bottom. Probably printed in London. The title of the last poem in the book is given in English characters: GLYKYPIKROS EROS. A clumsy piracy.

ii. The same.—50 copies on Japanese Vellum. Price 42/.

XII. i. THE POEMS OF / OSCAR WILDE. RAVENNA / POEMS / THE SPHINX / THE BALLAD OF READING GAOL / PORTLAND MAINE / THOMAS B. MOSHER / MDCCCCIII /.

$7\frac{3}{8} \times 5\frac{5}{8}$. Pp. viii + 297. 600 copies, small 4to, printed on Van Gelder hand-made paper, in full vellum boards with silk ribbon marker, uncut edges, with loose wrapper in slide case and card box. Price $ 3.00 net.

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ii. 75 copies, specially bound in old-style grey boards, ribbed back, with white paper labels. Price $ 4.00 net.

iii. 50 copies on Japan vellum, numbered and signed by the publisher. Price $ 5.00 net.

Collation: Japan paper fly-leaf. 4 blank pages. Half-title. THE POEMS OF / OSCAR WILDE /. Reverse blank. Title-page as above. Reverse blank. v–viii Contents. Text. 11 blank pages, with description of edition, and (in red) publisher's device on third page.

XIII. i. The same.

A second and augmented edition of the above, with the addition of eight hitherto uncollected poems, viz.: 1, *Le Jardin des Tuileries;* 2, *With a Copy of "A House of Pomegranates";* 3, *The True Knowledge;* 4, *On the Recent Sale by Auction of Keats' Love Letters;* 5, *The New Remorse*; 6, *The Harlot's House;* 7, *Under the Balcony;* 8, *Wasted Days.*

This edition has for frontispiece the London portrait of Wilde, taken by Ellis and Walery in 1892, reproduced by the Bierstadt process in alber-type.

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Size, paper and style of binding, slide cases, boxes, etc., as in No. XII. Pp. viii+310. Japan vellum fly-leaves, followed by 8 blank pages, half-title as in No. XII, blank, frontispiece on Japan vellum, title-page as above, with UNCOLLECTED POEMS / added, and the date MDCCCCV.

On reverse of title is printed at bottom:

FIRST EDITION (600 COPIES) . . . . OCTOBER, 1903.
SECOND EDITION (750 COPIES) . . . . JUNE, 1905.

The Uncollected Poems begin on page 298.

750 copies similar to the 1903 edition.

ii. 75 copies with white label in red and black.

Prices as in No. XII. No copies on Japan vellum were issued. Description of edition, with publisher's device in red on page (311) following text, and 9 blank.

Nos. XII and XIII contain some bibliographical notes.

XIV. THE POEMS OF / OSCAR WILDE. / VOLUME I. / NEW YORK / F. M. BUCKLES & COMPANY / 1906. /

7½ × 5¼. Volume I, pp. vi + 151, Volume II, pp. vi + 158. Blue-black linen boards with title in black on white label with narrow double border

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in red. Top edges gilt, sides uncut. The text is a reprint of Mosher's 1905 edition without the bibliographical notes.

XV. i. THE POEMS / OF / OSCAR WILDE / METHUEN AND CO. / 36 ESSEX STREET W.C. / LONDON /

$8\frac{1}{2} \times 5\frac{7}{8}$. Pp. xii + 346. Forming part of Methuen's uniform edition of the Works of Oscar Wilde, limited to 1,000 copies on hand-made paper, demy 8vo, 12/6. 1907.

ii. 50 copies on Japanese vellum, 42/ net.

Collation: Half-title, THE POEMS OF / OSCAR WILDE / Reverse blank. Title-page as above, followed by 3 blank. vii–xi, Contents. xii, Blank. Text.

XVI. An edition of Wilde's works in 6 volumes was published in 1906 by the Wiener Verlag (Vienna). Grey paper wrappers, uncut edges, 3 marks; Edition de luxe on handmade paper, limited to 100 copies, bound in crimson roan, top edges stained crimson, sides uncut, 6 marks.

Volume I, entitled GEDICHTE, contains a translation of the Poems from Mosher's edition. In the appendix is printed a translation of "To L.L.," with the title "AN MRS. LANGTRY. Ubersetzt von

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Otto Hauser," to which is appended the following footnote :—

Nachtrag: Ein Gedicht Oscar Wilde, das erst nach Fertigstellung des Druckes in die Hände des Verlegers kam und auch im Original text noch unveroffentlicht ist.

Pages unnumbered.

XVII. BIBLIOTHÈQUE COSMOPOLITE.—No. 21 / OSCAR WILDE / POÈMES / *Traduction et Préface* / par / Albert Savine / (Publisher's design) / P.-V. STOCK, Éditeur / (*Ancienne Librairie Tresse et Stock*) / 155, Rue Saint-Honoré, Devant le Théâtre Français / PARIS.—I / 1907. /

$7\frac{3}{8} \times 4\frac{7}{8}$. Yellow wrappers lettered in black. Pp. xii + 312.

A translation in French prose from the text of Bogue's 1881 editions. The order of the poems is not preserved and about six are omitted altogether.

Price 3 fr. 50.

ii. The same.—11 copies on papier de Hollande, numbered and signed by the publisher. Price 12 fr.

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NOTES ON THE POEMS OF 1881.

The pages refer to Methuen's 1907 edition.

Page 21. HELAS! This sonnet is given in all editions of the Poems. It is included also in the various editions of *The Poets and the Poetry of the (Nineteenth) Century*, edited by Alfred H. Miles, and in *Osrac, the Self-Sufficient*, 1905, and in *An Urning's Love*, by Stuart Young, 1906.

In his notes to "Our Poets" (p. 55), 1894, Arthur Lynch reprints this sonnet, with the remarks: "Few things in literature are so saddening as the spectacle of Oscar Wilde's career, and nowhere is this regret more profoundly expressed than in this Sonnet . . . . . A remarkably well-expressed sonnet, I beg to think. In fact, as a sonnet writer, he has few superiors in the language, and it is the impression of his fine gifts and his weak fibre that has made me temper the terms of my characterisation."

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Page 25. SONNET TO LIBERTY. The first of the eight poems included under the general title of ELEUTHERIA. A German translation by Hedwig Lachmann is given on page 90 of that writer's *Oscar Wilde* (Verlegt Bei Schuster & Loeffler, Berlin und Leipzig, 1904). It is entitled "Sonett an die Freiheit," the first line reading:

Nicht darum, weil ich hold bin deinen Söhnen,

and also on page 149 in a volume of Wilde's essays on *The Soul of Man*, etc., by Hedwig Lachmann and Gustav Landauer. (Berlin: Karl Schnabel, 1904.)

E. C. Stedman (*Victorian Poets*, 13th edition, page 467), says that Wilde's "*Poems*, with all their conceits, are the fruit of no mean talent. The opening group, under the head 'Eleutheria,' is the strongest."

Page 26. AVE IMPERATRIX. The first version of this poem appeared in *The World: A Journal for Men and Women*, No. 321, August 25, 1880, pages 12, 13.

AVE IMPERATRIX!

A Poem on England.

By OSCAR WILDE.

It contained twenty-nine verses, the tenth and fourteenth being added for the first time in Bogue's

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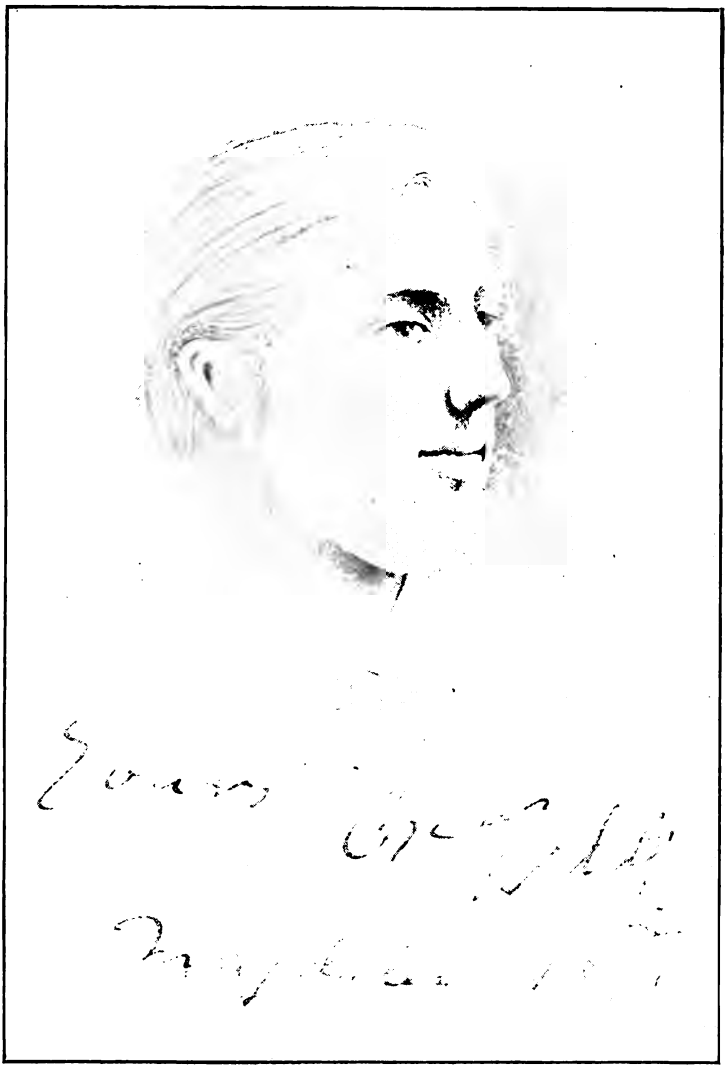

OSCAR WILDE IN THE YEAR HE WON THE NEWDIGATE.

[*To face page* 16.]

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1881 volume. The following are the variations of text:—

v. 1. Tide.

v. 4. Which the wild Russian knows so well.

v. 6. Through the black Pathan's reedy fen.

vv. 12, 13 are transposed.

v. 13. Set where the plain and mountain meet.

v. 16. In vain the laughing girl shall lean

v. 17. And many a moon and sun shall see

v. 18. Brood o'er the relics of the slain—

v. 22. O lone ravine! O stormy deep!
Give up thy prey! Give up thy prey!

v. 23. O Milton's England! must thou yield

vv. 26, 27. What boots it, etc.

"A lyric to England, *Ave Imperatrix*, is manly verse, —a poetic and eloquent invocation," writes Mr. Stedman in *Victorian Poets*.

The following is a beautiful illuminated edition from the land of pirates:—

AVE IMPERATRIX / A DIRGE OF / EMPIRE BY / OSCAR WILDE. / (Device.) SNOHORMISH WASHINGTON / 1902. / With Preface, Frontispiece and Decora-

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tions by John D. Clancy. 150 numbered copies. 12mo. Printed on Japanese vellum, on one side only, on 31 unnumbered pages, one verse on each page. Bound in silk, full calf and other bindings.

The poem is printed also in *Every Day in the Year*, edited by Jas. L. and Mary K. Ford (New York: Dodd, Mead & Co.), and in *The Household Book of Poetry*, edited by Charles A. Dana (New York: D. Appleton & Co.), while the editor of *The Best of Oscar Wilde* (New York: Avon Press), includes all except verses 6, 9, 11, 12, and 14. In the *Victorian Anthology*, edited by E. C. Stedman and published by Houghton, Mifflin & Co., of New York, the poem is printed entire, in every case the text of Bogue's edition being followed.

Page 32. To Milton. No version of this sonnet has been found earlier than Bogue's 1881 edition of the Poems. It is included in *Poets and Poetry of the Century*.

Page 34. Sonnet—On the Massacre of the Christians in Bulgaria. Here again Oscar Wilde wanders into what may be called practical spheres, as in his poems on Liberty, Louis Napoleon and Milton, but he is not altogether successful. "To do fine work," it has been said of him, "he requires the stimulus of things removed

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from the actual life of men." This sonnet has not been traced earlier than the 1881 editions of his Poems, but it was probably written when he was an undergraduate at Magdalen. It was in May, 1876, that the atrocious massacres committed without provocation by the Turkish irregular troops in Bulgaria provoked a strong outburst of feeling in the humane portion of the English people.

Page 36. LIBERTATIS SACRA FAMES. This sonnet was first printed in *The World*, No. 332, November 10, 1880, page 15, where the words Democracy and State Republican are spelt with capital initials, whilst king-like, liberty, culture, reverence and honour are without them. Line 8 ends with a note of exclamation, and the last line reads

Or Murder with its silent bloody feet.

This, in Bogue's 1881 editions, is changed to

And Murder with his silent bloody feet,

but in the later editions Or takes the place of And again

It is included in all impressions of *Sonnets of This Century*, edited by William Sharp, who has followed the text of Bogue's first edition, and in a note says, "Mr. Oscar Wilde has written some excellent sonnets."

The same text is followed by Mr. Miles, who includes

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this sonnet in his *Poets and the Poetry of the Century*, and also by the compiler of *The Best of Oscar Wilde.*

Page 37. THEORETIKOS. This concludes the section of the Poems called ELEUTHERIA. It is given on page 16 of Bogue's editions; and also in all later reprints without alteration.

Punch (November 26, 1881), has this parody:—

THEORETIKOS.

BY OSCURO WILDEGOOSE.

(*Put into plain English for the benefit of Philistia.*)

THIS mighty Empire seems in a bad way!
  Of all that may a languorous bard delight
  Our little Island is deserted, quite.
What now is left ME, but the moon to bay?
Loll on the hills, and cry, "Oh, lackaday?"
  Who prates of Progress? Oh, come out of it,
  My most superior Soul! Thou art not fit
For virile conflict or for manly play,
The Forum's toil, the labours of the Mart.
  Nasty rude people rage with impudent cries
Against the worship of dead centuries.
  It mars my calm! In dreams of moony Art,
    And maudlin Cultchaw I will stand apart,
  Since Providence proceeds not as *I* please.

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Page 41. THE GARDEN OF EROS. *Punch* on page 132 of its issue dated September 17, 1881, has five verses of parody on this poem, under the title of "Impression de l'Automne (*Stanzas by our muchly-admired poet, Drawit Mild*)." It is hardly worth while to quote more than one verse, as the whole can so easily be found.

> IT is full Autumn now, and yet I know
> Hard by there is a little dusky dell
> Where still Apollo's 'plaining hyacinths blow,
> Brushed by white feet of Dryads from the well
> With silver pails returning, or perchance
> Trod down by laughing Satyrs in their frolic noon-tide dance.

A selection from *The Garden of Eros* is contained in *The Best of Oscar Wilde*, with the omission of stanzas 2–16 and 18.

Page 57. REQUIESCAT. This is probably the most frequently quoted of all Oscar Wilde's poems. Its original publication has not been traced.

It was reprinted by Walter Hamilton in his "Æsthetic Movement in England" (1882), and again in the same writer's "Parodies of the Works of English and American Authors," Vol. VI., Part 64, page 78, in March 1889. The editor there quotes from a letter received from Mr. G. A. Sala (August 17, 1882), who wrote: "I have not read

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Oscar Wilde's poems, but in the very sweet stanzas ('Requiescat') which you quote, I mark a singular passage :—

> All her bright golden hair,
> Tarnished with rust.

Golden hair (*experto crede*) does *not* tarnish in the tomb. Read the last paragraph in Zola's *Nana*, which, physiologically, is astoundingly accurate."

Requiescat is included also in *The Poets and the Poetry of the Century* (1891, 1898, 1906), in *Golden Poems*, edited by Francis F. Browne, and published by A. C. McClurg and Co., of Chicago; in *Dublin Verses*, by Members of Trinity College, edited by H. A. Hinkson (Elkin Mathews, 1895); in *The Best of Oscar Wilde*, a volume of selections issued from the Avon Press, New York, in 1905; and in *Echoes from Kottabos*, edited by Professor R. Y. Tyrrell and Sir Edward Sullivan (E. Grant Richards, 1906), in reviewing which volume the *Birmingham Post*, on December 27, 1906, quoted the poem in full, as "the brightest gem in the collection." The *Sunday Times*, January 13, 1907, also reprints this "lovely dirge, published already in several anthologies, but too good not to bear quoting just once more," while the *Daily News* (January 26, 1907), calls it "the best thing in the book."

This poem appears as "the choicest specimen of his

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poetical writing" in "The Life of Oscar Wilde as Prosecutor and Prisoner," an 8vo pamphlet of 16 pages sold in London in April, 1895, for one penny, but now exceedingly scarce.

In *Osrac, the Self-Sufficient*, to which reference has already been made, Mr. Stuart Young reproduces in facsimile an interesting letter in which Oscar Wilde attempted to write this poem from memory, but broke down in the second line. In the same writer's "Oscar Wilde: A Memoir" *English Illustrated Magazine*, September, 1905, the verses are given on page 576.

Page 58. SONNET ON APPROACHINC ITALY. First published in *The Irish Monthly* for June, 1877, Vol. V., page 415. It was entitled SALVE SATURNIA TELLUS and dated *Genoa*, 1877. It appeared again, under the original title, in *Dublin Verses* (page 81), and in *Echoes from Kottabos*, though not originally published in *Kottabos*.

As originally drafted the last three lines of the octave ended,

> And musing on the stories of thy fame
> I watched the day, till marked with wounds of flame
> The turquoise sky to daffodil returned.

These lines are repeated in RAVENNA, Part I, page 4.

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In Bogue's first edition *stories* in line 6 becomes *story*, and line 8 reads,

> The turquoise sky to burnished gold was turned,

while in the fourth and fifth editions *marvel* is substituted for *story* in the sixth line.

All the above versions differ slightly in the use of capitals and punctuation marks. Methuen's text follows Bogue's last revision.

Page 59. SAN MINIATO. The original title of this poem as it appeared in the *Dublin University Magazine*, Vol. LXXXVII, No. DXIX, pages 297, 298, in March, 1876, was

GRAFFITI D'ITALIA.

I.

SAN MINIATO.

(JUNE 15.)

It consisted of ten stanzas, divided into three portions. The first part was reprinted in the author's collected POEMS of 1881, and in all subsequent editions, including Methuen's, as a separate poem, the following being the variations of the original text:—

line 3. Where that Angelic Monk once trod,
line 5. The Queen of heaven and of grace—

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and the note of exclamation is put after every O! instead of at the end of the line.

The remaining six verses were afterwards called By the Arno and appear on pages 170, 171 of Methuen's edition. The variations of text are given in the notes to that poem on page 45.

Page 60. Ave Maria Gratia Plena. The original version of this sonnet appeared in *Kottabos*, III, iii, 206, Michaelmas Term, 1879, the text being reprinted without alteration in *Echoes from Kottabos* on page 180. It bears the title Ave Maria! and is stated to have been written at "St. Marco, Florence."

Bogue's first three editions, 1881, have *white limbs* in line 8, and the last line reads,

And over both with outstretched wings the Dove.

The final alterations were made in Bogue's fourth edition, 1882, from which Methuen's text is taken.

Page 64. Sonnet written in Holy Week at Genoa. Originally appeared in *The Illustrated Monitor*, a monthly magazine of Catholic literature, for July, 1877, where it is called Sonnet written during Holy Week.

In Bogue's 1881 editions line 7 reads,

And the curved waves that streaked the sapphire bay.

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RAVENNA, V., lines 5–7, has,

> Some startled bird, with fluttering wings and fleet,
> Made snow of all the blossoms: at my feet,
> Like silver crowns, the pale narcissi lay,

which are almost identical with lines 3–5 of the sonnet.

Page 63. ROME UNVISITED. From *The Month and Catholic Review*, (Third Series). Vol. IX. (XXVIII.). No. XXXIII. (CXLVII.). September, 1876, pages 77–78. The original title was *Graffiti d'Italia*, with the secondary title (ARONA. LAGO MAGGIORE). It is the poem which Cardinal Newman is said to have admired so much. The original text differs from the later revision in the following lines:—

v. 2. Alas! my pilgrimage is done,
v. 6. Or wandering through the tangled pines
v. 7. Till rise from the Campagna's way
The seven hills, the golden dome!
v. 11. Or at the altar of the shrine
Holds high the mystic sacrifice,
And shows a God to human eyes
From the dead fruit of corn and wine.
v. 13. Before yon troubled sea of gold
The reapers garner into sheaves,
Or e'en the autumn's scarlet leaves.

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Page 67. URBS SACRA ÆTERNA. First published in *The Illustrated Monitor* for June, 1877. Line 4, which until revised in Bogue's 4th edition read,

> Then of thy peoples thou wert crownèd Queen,

and lines 5 and 7 are repeated in

> And of the peoples thou wast noble queen,
> Till in thy streets the Goth and Hun were seen,
> Discrowned by man, deserted by the sea,

of RAVENNA, page 11, as indeed are several other lines from various poems of earlier date than the Newdigate.

Page 69. EASTER DAY. This sonnet was first printed in *Waifs and Strays*, a terminal magazine of Oxford Poetry, No. 1. June, 1879, p. 2. Some variations of reading may be noted.

line 2. The people knelt upon the ground in awe;
line 4. As some great God the Holy Lord of Rome.
line 6. And kinglike swathed himself in Nero's red;
line 13. I, only I, must travel wearily.

The date *Rome*, 1877, is given.

Page 71. VITA NUOVA. Appeared first in *The Irish Monthly* for December, 1877, on page 746. The original title was Πόντος Ἀτρύγετος (i.e. the unfruitful or barren sea. Homer, *Odyssey* ii., 370). In this version *gather*

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is given for *garner* in the penultimate line of the octave, and in line 12 *glory* has been substituted in later editions for *brightness*. The two last lines read thus:

> Christ walking on the waters! fear was past;
> I knew that I had found my Perfect Friend.

In Bogue's 1881 editions these are changed to

> The argent splendour of white limbs ascend,
> And in that joy forgot my tortured past.

In the 1882 editions, and in all subsequent reprints, they appear as given in Methuen's text.

Page 72. MADONNA MIA. See the sonnet *Wasted Days* in Methuen's edition, page 244, and note on the same in this volume.

The sonnet, as it was re-written in Bogue's first edition, is included in *The Best of Oscar Wilde* without further alteration, as it is in all reprints of the Poems after 1881.

Page 73. THE NEW HELEN. The original publication of this poem is to be found in *Time*, No. 4, July 1879, pages 400-403. This magazine was described by Edmund Yates, the editor, as "A monthly miscellany of interesting and amusing literature." The only verbal changes are:—

v. 1. For surely thou art she, who, like a star

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v. 3. Burns, torch-like, in Death's fields of asphodel,
Where those high lords whom Ilion knew so well

v. 4. There didst thou lie by some Lethean stream
Deep brooding thine ancient memory,

v. 10. For wasted lives, for trammelling wretchedness.

In the same magazine for April 1880, No. 13, appeared a parody on Wilde's last contribution to *Time*, under the title of "Songsters of the Day. No. II.—The Bard of Beauty," containing six verses, the last of which runs—

Come thou, and I my stanzas will illume
With all the hues that in the rainbow meet,
Alliterate all letters that there are,
Outdo all rivals in mysterious gloom,
Fetch metaphors like magi from afar,
Lit by no star of meaning, to thy feet.
For these and similar poetic tricks
Are highly prized our master's school among.
O Swinburne! and O water! how ye mix
To constitute the modern poet's song!

This balderdash was signed "Oscuro Mild," and was followed by a full-page allegorical cartoon of Oscar Wilde.

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Page 79. THE BURDEN OF ITYS. The third verse on page 93 of Methuen's edition contains the alterations first made in Bogue's fourth edition. The last four lines originally read (page 77, Bogue, 1881):—

O sorrow, sorrow, keep thy cloistered cell,
Nor dim with tears this limpid Castaly!
Cease, cease, sad bird, thou dost the forest wrong
To vex its sylvan quiet with such wild impassioned song!

The Best of Oscar Wilde prints only twenty-one stanzas of the poem.

Punch, October 29, 1881, had a five-versed parody called SPECTRUM ANALYSIS (*After "The Burden of Itys," by the Wild-Eyed Poet*), beginning:—

SWEET is the Sunflower on the dadoed wall,
And sweet the lover's kisses ta'en by stealth;
Sweet is the pattern of the Paisley shawl,
And sweet the poet's volume in its wealth
Of creamy vellum, blossoming into gold,
And sweet the pure blank page and that which just contrives to hold
The struggling sonnet, etc.

Two weeks later *Punch* again referred to it as "the egotistical poem called *The Burden of Itys*—(or '*I 't is*,' evidently egotistical)—"

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Page 101. IMPRESSION DU MATIN.

From *The World*, March 2, 1881, page 15:—

IMPRESSION DE MATIN.

The Thames Nocturn of blue and gold
Changed to a harmony in gray:
A barge with ochre-coloured hay
Dropt from the wharf; and chill and cold

The yellow fog came creeping down
The bridges, till the House's walls
Seemed changed to shadows, and St. Paul's
Loomed like a bubble o'er the town.

Then suddenly arose the clang
Of waking life; the streets were stirred
With country wagons; and a bird
Flew to the glistening roofs, and sang.

And a pale woman all alone,
The daylight kissing her wan hair,
Loitered beneath the gas-lamp's flare,
With lips of flame, and heart of stone.

In all the editions of the collected POEMS, from Bogue's 1881, the following alterations appear. The title is changed to "Impression du Matin":—

line 1. nocturne
" 2. Harmony in grey

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line 4. Dropt from the wharf;
„ 6. the houses' walls
„ 7. S. Paul's
„ 11. With country waggons:
„ 12. No comma after *roofs*.
„ 13. But one pale woman
„ 15. the gas lamps' flare,
„ 16. Comma omitted after *flame*.

In *Notes and Queries*, Series ix, Vol. XII, page 85, a version is given by Mr. John Hebb. The third verse is omitted altogether, and verbal alterations are numerous, e.g.:—

line 1. Thames-Nocturne of Blue and Gold
„ 2. Harmony in Gray;
„ 4. Stirred from the wharf:
„ 5. A yellow fog
„ 6. The river, till the houses, walls,
„ 7. Became like shadows, and Saint Paul's
„ 8. Loomed, a great bubble, o'er the town:
„ 9 (13). And one pale woman, all alone,
„ 11 (15). As printed in the *World* version.
„ 12 (16). With lips of blame and heart of stone.

Page 102. MAGDALEN WALKS. First published in *The Irish Monthly*, Vol. VI, No. 58, page 112, April 1878. It

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MAGDALEN WALKS. [*To face page* 32.]

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contained eight verses, the last three of which are omitted in all editions of the collected poems before Methuen's. The following lines are also altered :—

v. 1. the feathery larch
Bends to the wind as the thrush goes flutter-
ing by.

v. 2. An odour of leaves, and of grass, and of
newly-upturned earth :

v. 4. And the plane to the pine-tree is whispering
a tale of love,
Till it quivers with laughter, and rustles
its mantle of green ;
And the gloom of the elm is broken, and
lit with the iris-sheen
Of a breast and of silver feathers, the signs
of a passionate dove.

To the first line of this verse is appended a foot-note :

* Cf. Aristophanes "ὅταν πλατάνος πτελέα ψιθυρίζῃ."

The poem is dated from *Magdalen College, Oxford.*

The whole poem may be compared with the opening lines of RAVENNA.

Wilde refers in DE PROFUNDIS to "Magdalen's narrow bird-haunted walks."

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Page 105. ATHANASIA. In No. 1 of *Time*, pages 30-31, where this poem first appeared, the title is THE CONQUEROR OF TIME. The eleventh verse is omitted in Bogue's and all subsequent reprints till Methuen's. The principal variations of text are:—

v. 1, line 2. time,

line 6. In the chill heart of some black pyramid.

v. 2, lines 5, 6. Did wondrous snow of star-like blossoms bear,
And spread rich fragrance through our springtide air!

v. 6, line 1. While the hot sun in the waste of blue,

line 6. That o'er the crimson bars of sunset lie.

v. 7, line 1. But when, through bower and lily-haunted field,

lines 5, 6. Did no strange dream, no evil memory, make
The petals of its tremulous blossoms shake?

v. 8. lines 5, 6. Counting it gain to die so gloriously,
Leaps lover-like into the terrible sea.

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Page 109. SERENADE (FOR MUSIC) appears without alteration in all editions; also in the American anthology *Golden Poems*, and in *The Best of Oscar Wilde.*

Page 113. LA BELLA DONNA DELLA MIA MENTE. First published in *Kottabos*, Vol. II, No. x, pages 268-269, 1876, with the title—

ΔΗΞΙΘΥΜΟΝ ΕΡΩΤΟΣ ΑΝΘΟΣ.

(THE ROSE OF LOVE, AND WITH A ROSE'S THORNS.)

The first part contained eleven verses, of which the third and last two are omitted in Bogue's and all subsequent reprints till Methuen's 1907 edition, where they are restored to their original place. The order of verses 7 and 8 was transposed, the latter originally reading—

Her breasts are as white melilote
  Blushing for pleasure of the sun; etc.

while verse 9 in Methuen (which ended the poem in all previous editions) was printed in *Kottabos* thus:—

O twining hands! O delicate
  Fair body made for love and pain;
O House of love! O desolate
  White lily, overdrenched with rain!

There are several other minor alterations. The poem was Wilde's earliest contribution to the College magazine

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of his first Alma Mater, and the original text is given in *Echoes from Kottabos*, 1906, on pages 92-94.

The second part of the poem, consisting of four verses, is given in all collected editions (on the following page) as a separate poem, with the title CHANSON. The only textual alteration is in the last line of the first verse (the twelfth in *Kottabos*), where the reading is—

To hangen upon a tree.

The poem is signed O.O'F.W.W., and not as Mr. Sherard states on page 141 of his *Life of Oscar Wilde*, who, also, by the way, gives the wrong date and misprints the Greek title.

Page 117. CHARMIDES. The third stanza on page 124 and the last on page 125 were omitted in the fourth and fifth editions published by Bogue in 1882, but they have been included in various pirated reprints since.

Line 3 on page 148 is given correctly for the first time in Methuen's edition. The line as it has always been printed hitherto

Or else that mightier may whose care it is

is without sense, and it is curious that the misprint has never been noticed before. The author himself was

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aware of it, and made the correction of *may* to *maid* in a copy of his Poems belonging to a friend.

With the exception of one or two slight differences in spelling Methuen's edition follows the text as printed by Bogue.

E. C. Stedman, in his *Victorian Poets*, mentions this poem as an example of Wilde's "sensuous pseudo-classicism," and he adds, "His scholarship and cleverness are evident, as well as a native poetic gift."

Page 153. FLOWERS OF GOLD. The title given to this section was first added in Bogue's fourth edition on page 141, which page contained the concluding stanzas of CHARMIDES in the earlier editions, the next three pages being blank.

Page 155. IMPRESSIONS. I.—LES SILHOUETTES. Included in *Poems and Lyrics of Nature*, 1894. A parody appeared in *Punch's Almanack* for 1882, under the title of "Des Sornettes."

Page 156. II.—LA FUITE DE LA LUNE. In *The Irish Monthly*, Vol. V, No. 44, pages 133-135, February 1877, is a poem of nineteen verses called LOTUS LEAVES (see Methuen's edition, pages 241-243). It was divided into

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five parts, of which this poem was the third. As originally written line 2 read:—

A dream-like peace on either hand;

and line 7,

A curlew calling to its mate;

while the whole of the third verse,

And, herald of my love to Him
Who waiting for the dawn, doth lie,
The orbéd maiden leaves the sky,
And the white fires grow more dim,

was omitted in Bogue's edition and an entirely new verse substituted.

A parody in *Punch* on May 21, 1881 (a month before Bogue's first edition was published), makes it probable that this poem was printed separately in some magazine at that period, but no trace of it has been found. The parody is entitled La Fuite des Oies, and begins

To outer senses they are geese.

La Fuite de la Lune is included in *Poems and Lyrics of Nature.*

Page 157. The Grave of Keats. Originally printed on page 478 of *The Irish Monthly* for July, 1877, in an

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article on "The Tomb of Keats," which concludes, "And thus my thoughts shaped themselves to rhyme:—

HEU MISERANDE PUER.

Rid of the world's injustice and its pain,
He rests at last beneath God's veil of blue;
Taken from life while life and love were new
The youngest of the martyrs here is lain,
Fair as Sebastian and as foully slain.
No cypress shades his grave, nor funeral yew,
But red-lipped daisies, violets drenched with dew,
And sleepy poppies, catch the evening rain.

O proudest heart that broke for misery!
O saddest poet that the world hath seen!
O sweetest singer of the English land!
Thy name was writ in water on the sand,
But our tears shall keep thy memory green,
And make it flourish like a Basil-tree.

Rome, 1877."

It was first printed as a separate sonnet under the title of THE GRAVE OF KEATS in Vol. I, No. 1, of *The Burlington*, in January, 1881, a monthly magazine edited by Helen B. Mathers, author of "Comin' thro' the Rye," etc., on page 35, and began:—

Rid of the world's injustice, and his pain,
He sleeps at last beneath God's veil of blue;

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the remaining lines being as they appear now in Methuen, except line 11,

O Painter-poet of our English land!

and *shall* for *will* in the penultimate line of the sonnet.

In Bogue's first edition, and in all subsequent editions, the original reading *rests* is restored in line 2.

This sonnet is included in *Every Day in the Year*, *Golden Gleams of Thought*, and *The Best of Oscar Wilde.*

Punch did not venture to attempt a parody.

Lines 2 and 3 are found also in RAVENNA (Part III, lines 7, 8.)

Page 158. THEOCRITUS. A VILLANELLE. No publication of this has been found before Bogue's first edition, though it probably appeared in some magazine earlier. Gleeson White includes it in his selection of *Ballades and Rondeaus*, *Chants Royal*, *Sestinas*, *Villanelles*, *&c.* (Walter Scott, 1887), page 275, and it has been reprinted in *Dublin Verses*, and other anthologies. It is to be found in *Echoes from Kottabos*, though not published in that magazine. In reviewing this volume, the *Daily News*, January 26, 1907, says, "The only numbers in the book which have the real accent of poetry are those contributed by the late Oscar Wilde. There is his delicate little *villanelle* to Theocritus among the number."

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In its obituary notice of the author, *Literature*, December 8, 1900, quotes this *villanelle* in full, remarking on the "fine classical taste which could produce such a poem."

Page 159. IN THE GOLD ROOM. A HARMONY. Included in *The Best of Oscar Wilde.*

Page 160. BALLADE DE MARGUERITE (NORMANDE). Originally published in *Kottabos* for Hilary Term, 1879 (Vol. III, No. vi, pages 146-147), with the title—

"La Belle Marguerite."

BALLADE DU MOYEN AGE.

The original version differs in several particulars from the revised one as printed in Bogue's editions, and since followed. Thus:—

v. 1. knyghtes.

v. 2. red-roof'd town,
Lest the hooves . . .

vv. 6, 7, omitted in the collected POEMS, run—

But your cloak of sheepskin is rough to see,
When your lady is clad in cramoisie.
Alack! and alack! then, if true love dies,
When one is in silk, and the other in frieze!

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v. 8 (6). Mayhap she is working the tapestrie;

v. 9 (7). If it be that she seweth the arras bright,

v. 10 (8). Mayhap she is chasing of the deer;

v. 11 (9). If it be that she hunteth with the Court,
I might run behind her, and wind the mort.

v. 12 (10). Mayhap she is praying in chapellrie
(To her soul may our Lady have gramercie!)

v. 13 (11). Ah, if she is kneeling.....
..... or ring the bell.

v. 14 (12). .....thou look'st sae pale,
Thy father shall fill thee.....

v. 15 (13). knyghtes, *and* folk.

v. 16 (14). It's the King of France from over the sea,
That has come to.....

v. 18 (16). Oh, it's Hugh of Durham, my sister's son,
That is ....

v. 19 (17). Ah, no, for I see .....
..... that lies.....

v. 20 (18). Oh, it's good Dame Alice that kept the Hall:

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v. 21 (19). Dame Alice was not a maiden fair;
Dame Alice had not that yellow hair.

v. 25 (23). Oh, mother, one grave will do for two.

The original version is reprinted in *Echoes from Kottabos*, pages 174–176.

Page 163. THE DOLE OF THE KING'S DAUGHTER. Appeared first in the *Dublin University Mazagine* for June, 1876 (Vol. LXXXVII, No. DXXII, pages 682–683), with the words (FOR A PAINTING) beneath the title. The following readings were altered in the first collected edition of the POEMS, the text of which has been reprinted in all later editions.

v. 2. Red roses at her feet
(Roses are red in her yellow hair),
And where her bosom and girdle meet.

v. 6. There are two that ride from the north and east,
And two from the south and west, etc.

The secondary title (BRETON) was added in Bogue's first edition. *Dublin Verses* has the revised text, pages 117–118, which is also reprinted in *Echoes from Kottabos*, pages 150–151.

Arthur Lynch (*Modern Authors*, 1891, page 7), quotes

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three verses of this poem in his chapter on "The Emotional Calibre."

Page 167. A VISION. From *Kottabos* for Hilary Term, 1877, Vol. II, No. XII, page 331, with the title A NIGHT VISION, the original version being reprinted in *Echoes from Kottabos*, page 116, and in *A Book of Jousts*, edited by James M. Lowry (Field & Tuer, Leadenhall Press, E.C.), on page 36, with a few slight changes of spelling. The fourth line of the octave reads,

> For sins that neither prayer nor priest atone,

and the sestet, or minor system, was first printed thus:

> Now, at their sight my heart did burn as flame,
> Then she who lay beside me, "Who are these?"
> And I made answer, knowing well each name,
> "Æschylus first, the second Sophokles,
> The last (wide stream of tears) Euripides."

Page 168. IMPRESSION DE VOYAGE. This sonnet appeared in *Waifs and Strays* (Oxford), March, 1880, No. 3, p. 78. It was dated *Katakolo*, 1877, but this was omitted in Bogue's 1881 edition, and KATAKOLO inserted again in the fourth edition and all later reprints. In the first three editions of Bogue the title is given as IMPRESSION DU VOYAGE, which is repeated in the sonnet

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as printed in *The Best of Oscar Wilde.* This is one of the four poems by Oscar Wilde included in an American anthology called *Every Day in the Year.*

The eighth line,

> And all the flower-strewn hills of Arcady,

appears in RAVENNA, VI. (p. 14), as

> From starlit hills of flower-starred Arcady;

and the last line of the sonnet,

> I stood upon the soil of Greece at last!

in the last line of the first section of the Newdigate Prize Poem,

> I stood within Ravenna's walls at last!

Page 170. BY THE ARNO. See note on SAN MINIATO, page 24. In the *Dublin University Magazine* for March, 1876, this poem forms the second and third sections of SAN MINIATO. The last two lines of the second verse were

> But, ah! the luccioli are fled,
> The grilli's merry song is still.

In verse 3 the reading was

> By the soft blowing of the gale.

Verse 4 (the first verse of section iii, as originally printed), concluded,

> Fall the bright arrows of the moon,

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and the last verse but one,

> In golden mist the morning steals,
> And to love's wearied eyes reveals.

The poem was signed OSCAR O'F. WILLS WILDE, Magdalen College, Oxford.

Page 173. IMPRESSIONS DE THÉÂTRE (in 1881 editions DU THÉATRE).

Page 175. FABIEN DEI FRANCHI. The dedication To MY FRIEND HENRY IRVING was added in Bogue's fourth edition.

Page 176. PHÊDRE. First published in *The World*, June 11, 1878 (No. 258, page 18), with the title To SARAH BERNHARDT, which dedication is restored for the first time in Methuen's edition. The opening lines ran

> How vain and dull our common world must seem
> To such a one as Thou, who should'st have talked
> At Florence to Mirandola, and walked
> With young Charmides in the Academe!

Line 11 read,

> Back to this world we count so dull and vain,

and there are other changes in punctuation and the use of capital letters.

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Punch, January 14, 1882, has a parody: IMPRESSION DU THÉÂTRE ("*Miss Hardcastle*" *at the Haymarket*) beginning,

> How dull, how drear this vulgar world must seem
> To such a One as thou, who oft hast talked,
> On equal terms, with Royalty, and walked
> 'Mid thine own portraits in the Academe,

not a very brilliant example of the parodist's skill.

Page 177. SONNETS WRITTEN AT THE LYCEUM THEATRE. This heading, as printed for the first time in Methuen's edition, is taken from the original MS.

I. PORTIA.

From *The World*, January 14, 1880. Included in all subsequent editions of the POEMS.

The only verbal alteration is the substitution of "Yet" for "Ah" in the first line of the sestet. In line 7 Veronesé was originally spelt without the accent, and a few punctuation marks are altered.

The dedication To ELLEN TERRY appears for the first time in Methuen's edition.

Page 178. II. QUEEN HENRIETTA MARIA. First published in *The World*, July 16, 1879, with the reference (*Charles I, act iii*), below the title.

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No alterations were made by the author with the exception of a few capital letters changed and some punctuation marks inserted.

This sonnet is included in *Every Day in the Year.* Methuen adds the dedication To ELLEN TERRY.

Page 179. CAMMA. With the last line compare RAVENNA, IV, lines 8, 9,—

—a second Anthony,
Who of the world another Actium made!

Page 193. THE FOURTH MOVEMENT. The title was first added to this section in Bogue's fourth edition (page 187).

Page 195. IMPRESSION. LE REVEILLON. See note on page 37, and Methuen's edition, pages 156, 241.

This poem originally formed the second of the five sections of LOTUS LEAVES in *The Irish Monthly* for February, 1877. The first six lines show considerable alteration :—

II.

Eastward the dawn has broken red,
  The circling mists and shadows flee;
  Aurora rises from the sea,
And leaves the crocus-flowered bed.

Eastward the silver arrows fall,
  Splintering the veil of holy night;

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MAGDALEN COLLEGE, OXFORD,
Showing Oscar Wilde's Rooms over-looking the Cherwell.

[*To face page* 48.]

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The text revised, as it appeared in Bogue's first and all subsequent editions, is given in *Poems and Lyrics of Nature* (Walter Scott, Limited).

Page 196. AT VERONA. The opening line is repeated in RAVENNA, 12 lines from the end of Part III, which makes it almost certain that this sonnet was published (certainly composed) before June, 1878.

Page 197. APOLOGIA. Reprinted in *The Poets and the Poetry of the Century*, and in *The Best of Oscar Wilde.*

Page 203. MY VOICE. In Bogue's 1881 edition the third line of verse 2 reads,

> Sorrow hath paled my lip's vermilion,

and this text is followed in *The Best of Oscar Wilde.* The alteration was first made in Bogue's fourth edition.

Page 204. TÆDIUM VITÆ. Included in *The Best of Oscar Wilde.* A translation in German is given in Hedwig Lachmann's *Oscar Wilde*, page 90, beginning,

> In meine Jugend bohren Pfeil um Pfeil,
> Der Mitweit Diener sein, die schaal sich bläht,
> Mit Diebsgelust nach meinen Schätzen späht.

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Page 205. HUMANITAD. Methuen's edition corrects the spelling of "flowre-de-luce" (page 210) and "scimetar" (page 216). Five stanzas of this poem are included in *The Best of Oscar Wilde* with the title mis-spelled HUMAN TIDE.

The words "Autumn's gaudy livery," and "green doublet," in the first stanza are reminiscent of RAVENNA, VII, "doublets green for Autumn's livery" (pp. 14, 15), and "green for Autumn's gaudy liveries" in THE SPHINX, page 291.

The lines,

> Poverty
> Creeps through our sunless lanes and with sharp knives
> Cuts the warm throats of children stealthily,
> And no word said:—

in the last stanza on page 221 of Methuen's edition, appear also in THE DUCHESS OF PADUA, page 42 (Methuen's edition). See also THE CRITIC AS ARTIST (Methuen's edition of INTENTIONS), page 187.

Page 229. FLOWER OF LOVE. This title was first added in Bogue's fourth edition. The first word of the Greek title ΓΛΚΥΠΙΚΡΟΣ ΕΡΩΣ is printed with an

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English final S in all editions before Methuen's. In Bogue's editions of 1881 the twelfth verse ended

. . . Death a silent pilot comes at last.

The earlier text is given in *The Best of Oscar Wilde*, and other unauthorised reprints.

ADDENDA.

DIE OPALE. Blätter für Kunst und Litteratur herausgegeben von Franz Blei. Leipzig, 1907. Volume I.

Drei Gedichte von Oscar Wilde. Übertragen von von Gisela Bogenhardt:

i. (page 33) Der Königstochter Lied.
ii. (page 34) Im Goldemach. Eine Harmonie.
iii. (page 34) Panthea.

Le Journal des Débats, May 13, 1907, in reviewing "Les Poêmes d'Oscar Wilde" (see page 14) reprints M. Albert Savine's translation of the sonnet LIBERTATIS SACRA FAMES.

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NOTES ON THE UNCOLLECTED POEMS

(1876—1893).

Page 235. UNCOLLECTED POEMS. Methuen's edition includes twenty-four poems and translations hitherto uncollected as against nine given by Mosher. They are arranged in the chronological order of their original publication.

Page 237. FROM SPRING DAYS TO WINTER. (FOR MUSIC), from the *Dublin University Magazine*, January, 1876, Vol. LXXXVII, No. DXVII, page 47.

Page 239. Αἴλινον, αἴλινον εἰπε τὸ δ' εὖ νικάτω, from the *Dublin University Magazine*, September, 1876, Vol. LXXXVIII, No. DXXV, page 291. Reprinted in Stuart Mason's *Oscar Wilde: A Study* (Oxford: Holywell Press, 1905).

Page 240. THE TRUE KNOWLEDGE. From *The Irish Monthly*, September, 1876, Vol. IV, No. 39, page 594;

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reprinted in *Dublin Verses*, page 48; and in *Echoes from Kottabos*, page 148, without the Greek quotation and with a few changes of punctuation. It was also quoted in an obituary notice of the author by the *Tablet*, December 8, 1900, page 898; and by the *Tribune*, December 26, 1906, in a review of *Echoes from Kottabos*.

Page 241. LOTUS LEAVES. From *The Irish Monthly*, February, 1877, Vol. V, No. 44, pages 133–135. See note to LA FUITE DE LA LUNE, on page 37, and LE REVEILLON, page 48. Also Methuen's POEMS, pages 156, 195. The verses here given originally formed sections I, IV and V of the whole poem.

A footnote to the last line runs—

* πόντος ἀτρύγετος, "the unvintageable sea."

Page 244. WASTED DAYS. (FROM A PICTURE PAINTED BY MISS V.T.)

This sonnet first appeared in *Kottabos* for Michaelmas Term, 1877, Vol. III, No. ii, on page 56, where line 12 reads—

The sun is shooting wide its crimson rays.

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In a second edition, between the last page (56) and the cover is pasted a slip,

CORRIGENDUM.

In the Sonnet "WASTED DAYS," p. 56, line 12, for *rays* read *glow.*

With this correction the sonnet is reprinted by Mosher on page 310 of his 1905 edition of the POEMS; in a reprint of Mosher's text in a two-volume edition published by F. M. Buckles, New York, 1906; and in *Echoes from Kottabos*, page 145. In all these the sestet of the sonnet reads (with a few variations in punctuation):—

Behind, wide fields, and reapers all a-row
In heat and labour toiling wearily,
To no sweet sound of laughter or of lute.

The sun is shooting wide its crimson glow,
Still the boy dreams: nor knows that night is nigh,
And in the night-time no man gathers fruit.

However, amongst the author's papers was found a printed slip, dated *Oxford, Oct. 30th.*—

CORRIGENDA.

MR. OSCAR WILDE, not having received a proof of his sonnet "Wasted Days," desires that the last six lines may be read as follows:

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"Corn-fields behind, and reapers all a-row
In weariest labour, toiling wearily,
To no sweet sound of laughter, or of lute;
And careless of the crimson sunset-glow
The boy still dreams: nor knows that night is nigh:
And in the night-time no man gathers fruit."

Methuen's edition is the first, therefore, to give the correct version in full as revised by the author.

In publishing the collected edition of his POEMS in 1881 the author practically re-wrote the sonnet under the title of MADONNA MIA. See note to that sonnet, page 28; and Methuen's edition, page 72.

Pages 245, 246. IMPRESSIONS. I. LE JARDIN. II. LA MER. These two poems first appeared on page 9 of Vol. I, No. 1, of *Our Continent* for February 15, 1882. This was an illustrated weekly periodical conducted by Albion W. Tourgée. Large folio, the first and last pages serving as wrappers. Published by *Our Continent* Publishing Co., Philadelphia.

The poems were reprinted in Stuart Mason's edition of Wilde's lecture on his "Impressions of America," Keystone Press, Sunderland, 1906, pages 4 and 5.

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Page 247. UNDER THE BALCONY. From the *Shaksperean Show-Book*, a collection of literary contributions, illustrations and music, edited by J. S. Wood, Secretary of the Chelsea Hospital for Women, Fulham Road, London, S.W. A prefatory note by the editor is dated *May 29th, 1884*. The book is printed on bluish paper, by G. Falkner & Sons, Manchester. The poem appears on page 23, with an ornamental border, and design of a sunflower within the initial letter O, and a variegated star-flower between each stanza. It is signed in facsimile by the author.

The words (with the exception of the second verse) were set to music by Lawrence Kellie, with the title OH! BEAUTIFUL STAR, SERENADE, and published by Robert Cocks & Co., New Burlington Street, London, W., 1892. Folio, pp. 8. Dedicated to Miss Liza Lehmann.

A three-verse parody is given in Robert Hichens' "The Green Carnation" (London: William Heinemann, 1894).

A contemporary parody is to be found in the *Pall Mall Gazette*, June 3, 1884, page 3, consisting of two stanzas. It is there stated that the poem "was originally conceived as an address to Miss Ellen Terry on her departure for America."

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The original verses are included in Mosher's 1905 edition of the POEMS OF OSCAR WILDE, pages 308, 309.

Page 249. THE HARLOT'S HOUSE. First published April 11, 1885, in Vol. I, No. 11, of *The Dramatic Review: A Journal of Theatrical, Musical, and General Criticism*, where it appears to have been lost sight of for some years. About 1900 Mr. Leonard Smithers announced as No. 59 of his publications THE HARLOT'S HOUSE. A POEM. WITH DRAWINGS BY ALTHEA GYLES. *In preparation*; but it was not issued.

In 1904 a folio edition with five illustrations in photogravure was issued "at the Mathurin Press," London. (See page 59.)

In 1905 a privately printed edition of the words was published in London, in 8-page pamphlet form, grey wrappers, on hand-made paper.

It is included in Mosher's 1905 volume of the POEMS, pages 306, 307, where the fifth verse ends with a comma, and the next begins

Then took each other by the hand,

but this is a misprint, which is repeated in Buckles' New York edition, 1906, Vol. II, page 154.

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Notes and Queries (10th S.v. 238), March 24, 1906, quotes Mr. R. H. Sherard as follows:—

"'The Harlot's House' was written in 1883, on the Quai d'Orsay, and published only in book-form. I do not know where, but there were other poems with it, notably that fine one about Keats' Love Letters, Oscar's best sonnet," &c.

But the latter part of this statement is undoubtedly incorrect. See page 61.

The poem was printed without a title in *Reynolds's Newspaper*, May 14, 1905.

A parody, entitled "The Public House" by "Tramway Tame," appeared in the *Sporting Times*, June 13, 1885, and is reprinted in Walter Hamilton's "Parodies of the Works of English and American Authors," Vol. 6, Part 64, page 82.

The first and last verses are—

We wandered home with weary feet,
We lumbered down the lamp-lit street,
And stopped beneath a public-house.

. . . . .

And down the long and noisy street
The staggering legs of "whisky neat"
Crawled headlong in a whirl.

A German translation of the original poem is given

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in Hedwig Lachmann's *Oscar Wilde* (Berlin und Leipzig: Verlegt Bei Schuster & Loeffler, 1904), on page 91. It begins,

DAS HURENHAUS.

Wir fingen Schritte auf von Tanz,
Wir schritten hin im Mondesglanz
Und blieben stehn am Hurenhaus.

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Grey wrappers inscribed as above. Printed on hand-made paper, $7\frac{3}{8} \times 5\frac{1}{2}$. Pp. 8, including title and 3 pp. of text. (Price 1/-.)

Page 251. LE JARDIN DES TUILERIES. From IN A GOOD CAUSE, a collection of stories, poems and illustrations, with preface by the editor, Margaret S. Tyssen Amherst, dated June, 1885. This book was published for the benefit of the North Eastern Hospital for Children in Hackney Road, London, N., by Wells Gardner, Darton & Co., Paternoster Buildings, E.C.

Oscar Wilde's poem, signed in facsimile, is printed in italics on page 83, with a tail-piece representing children playing on a tree.

The first reprint was in Mosher's 1905 edition of the POEMS.

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Page 252. ON THE SALE BY AUCTION OF KEATS' LOVE LETTERS. First published in *The Dramatic Review*, Vol. II, No. 52, January 23, 1886, on page 249, within a narrow black border, with facsimile signature at foot. The title reads

Sonnet.

ON THE RECENT SALE BY AUCTION OF KEATS' LOVE LETTERS.

With the exception of the spelling *Aye!* in line 5, and a few variations in the use of punctuation marks and capital letters the text is the same as Methuen's.

In *Sonnets of This Century*, edited and arranged, with a critical introduction on the Sonnet, by William Sharp. forming the twentieth monthly volume of "The Canterbury Poets" series, published by Walter Scott, 1886, this sonnet appears on page 252. This volume was announced as the February number, but appears to have been issued as early as January 25 previously, in which case the publication of Wilde's sonnet was antedated by two days in *The Dramatic Review*. In his notes Mr. Sharp says: "No. cclii. appears in his *Poems*, but its companion is printed here for the first time." Of the two sonnets included by Mr. Sharp in this anthology, No. ccli. is LIBERTATIS SACRA FAMES (see page 19)

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which was reprinted in the POEMS from *The World*, and No. cclii. is the one on Keats' Love Letters; so even granting cclii. in the notes is a misprint for ccli., the information is not strictly accurate.

In an édition de luxe of *Sonnets of This Century*, and in a limited number on extra size hand-made paper, published in November, 1886, and in all subsequent impressions, this sonnet is omitted.

It is next found in *The Poets and the Poetry of the Century*, page 519 (Vol. VIII, 1st edition), 1893, edited by Alfred H. Miles, who recurs to the spelling of *Aye!* in line 5, and in subsequent editions, 1898, 1906.

The same text is printed on page 304 of Mosher's collected edition, and in Buckles' edition, 1906.

Page 253. THE NEW REMORSE. In the double Christmas Number, dated December 13, 1887, of *The Court and Society Review*, this sonnet appeared under the title of UN AMANT DE NOS JOURS, on page 587. The last two lines of the octave read—

> That hardly can the silver willow crave
> One little blossom from keen Winter's hand.

There are other slight variations, *e.g.* "that" for "who" in lines 9 and 11, and "will" for "shall" in the last line.

The new title and revised text, as given in Methuen's

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edition, are taken from *The Spirit Lamp*, Vol. II, No. iv, December 6, 1892, page 97. Mosher also reprints this in his volume of POEMS, 1905.

Pages 254, 256. FANTAISIES DÉCORATIVES. I. LE PANNEAU. II. LES BALLONS. From the Christmas Number, 1887, of *The Lady's Pictorial*, pages 2 and 3. Each poem is printed in light red, one poem on each page, within a full page illustration (in black) by Bernard Partridge, the title FANTAISIES DÉCORATIVES running across the two pictures.

Methuen's edition contains the first reprint of these poems.

Page 257. CANZONET. From *Art and Letters*, published by Boussod, Valadon & Co., 116–117 New Bond Street, London, April, 1888, pages 46, 47.

Page 259. SYMPHONY IN YELLOW. The earliest publication of this poem that has been traced is in *The Centennial Magazine*, Vol. II, No. 7, page 437, February, 1889. This was published at *The Centennial Magazine* Office, 74 Castlereagh Street, Sydney, N.S.W., and it would be interesting to know how the editor obtained Wilde's contribution. Mr. Robert Ross possesses the original MS. of two of the verses. The poem is not included in any collection before Methuen's 1907 edition.

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Page 260. IN THE FOREST. From *The Lady's Pictorial* Christmas Number, 1889, page 9.

With full-page illustration by J. Bernard Partridge, the text being in imitation hand writing. Signed in facsimile by the author. At bottom of page is *Poem by* OSCAR WILDE. *Drawing* by J. BERNARD PARTRIDGE. All printed in black.

This poem was set to music by Edwin Tilden and published by Miles and Thompson, 13 West Street, Boston, U.S.A., with the composer's dedication "To Mrs. C. F. Light." Folio, pp. 6, price 50 cents, 1891.

The following letter was found amongst Oscar Wilde's papers:—

"Mr. Oscar Wilde,

"Dear Sir,

"Some time since a copy of an illustrated magazine was sent to me from London, in which I found your most unique and original poem 'In the Forest.' Upon reading it the thought struck me at once that it might be set to music very effectively.

"Whether or not I have been successful will be seen in the copies forwarded to you in the same mail with this letter, and which I trust you will do me the honor to accept, with my sincere regards.

"Respectfully yours,

"Edwin Tilden,

"Hyde Park, Mass. U.S.A."

"Octo. 29th, 1891."

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THE SPHINX BY OSCAR WILDE

WITH DECORATIONS BY CHARLES RICKETTS
LONDON MDCCCXCIV
ELKIN MATHEWS AND JOHN LANE, AT THE SIGN OF THE BODLEY HEAD.

TITLE-PAGE OF "THE SPHINX."

[*To face page* 64.]

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Mr. Edwin Tilden died in 1901, and I am indebted to the courtesy of his son, Mr. J. A. Tilden, of South Boston, for a copy of the words and music of this song.

Page 261. To My Wife: With a Copy of My Poems. From *Book-Song*, an anthology of poems of books and bookmen from modern authors, edited by Gleeson White, forming a volume of "The Book-Lovers' Library," edited by Henry B. Wheatley, F.S.A., and published by Elliot Stock, 62 Paternoster Row, London, 1893 (page 156). Reprinted by Mosher as a dedication to his two editions of the Poems 1903 and 1905.

In an illustrated interview, "Mrs. Oscar Wilde At Home," which appeared in *To-day*, November 24, 1894, these verses are stated to have been written by the author on the first page of an autograph book belonging to Mrs. Wilde. The first verse only is quoted, the reading of the last line being,

That is all I say.

Page 262. With a Copy of "A House of Pomegranates." From *Book-Song*, page 157. First reprinted in Mosher's 1905 edition. The lines are said to have been written in a copy of *A House of Pomegranates* presented by the author to Richard Le Gallienne, the

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title of which book is mis-printed "The House of Pomegranates" in *Book-Song*.

Page 265. To L.L. This is the only unpublished poem of Oscar Wilde's included in Methuen's edition. It is said to have been written to Mrs. Langtry (Lady de Bathe). The original MS. consists of two folio sheets of hand-made paper.

The first draft of the original MS. contains the following additional verses:—

Strange that a world should part
  Little heart from heart:
The age is in swaddling bands,
  No one understands.

I had wasted my boyhood, true:
  But it was for you.
You had poets enough on the shelf,
  I gave you myself.

"You have only wasted your life,"
  (Ah, there was the knife!)
Those were the words you said,
  And you turned your head.

"You have only yourself to blame
  That you have no fame,"—

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(Well, now I have fame enough:
It is sorry stuff.

For the public bellows and brays
With its blatant praise:
It bothers the ear of each poet,
If it only could know it.)

An alternative reading for "public" in the last verse is "loud world."

The thought contained in the last three lines of the poem—

. . . the brain can hold
In a tiny ivory cell
God's heaven and hell,

is found also in the following passage from THE CRITIC AS ARTIST, Part II (Methuen's edition of INTENTIONS, page 214):—

"In one single ivory cell of the brain there are stored away things more marvellous and more terrible than ever they have dreamed of, who . . . have sought to track the soul into its most secret places, and to make life confess its dearest sins."

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NOTES ON THE TRANSLATIONS

(1875—1880).

Page 271. CHORUS OF CLOUD MAIDENS. This is the earliest known published poem of Oscar Wilde's. It was printed on page 622 of the *Dublin University Magazine*, Vol. LXXXVI, No. DXV, for November, 1875. The reference is given as

('Αριστοφανους Νεφελαι, 275–287 and 295–307).

The first twelve lines form the Στρόφη, and the rest the 'Αντιστροφη, consisting of eighteen lines.

Line 4 reads

Of Ocean, and soar through the air,

lines 9 and 10,

With the crash of the sea waves resound;
And the sun in the sky never wearies of spreading his bright rays around.

In line 4 of the 'Αντιστροφη the spelling is *Kekrops*, and *quires* in line 17. In the third line from the end the original reading is

In Carnival dance and in pleasure.

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Methuen's text and arrangement of lines is taken from *Odes from the Greek Dramatists, Translated into Lyric Metres by English Poets and Scholars*, Edited by Alfred W. Pollard. London: David Stott, 370 Oxford Street, W., 1890. Here the references are given as Aristophanes NUBES, 275–290; 298–313, with the original Greek text in twenty-eight lines, divided by στρ. and ἀντ., on pages 148 and 150, the corresponding English being on the opposite pages in thirty-two lines. The original title of "Chorus of Cloud Maidens" is omitted.

Page 273. ΘΡΗΝΩΙΔΙΑ. From *Kottabos*, Vol. II, No. xi, pages 298–300 (Michaelmas Term, 1876), and reprinted in *Echoes from Kottabos*, 1906, pages 99–101, with one or two variations in spelling.

Page 277. A FRAGMENT FROM THE AGAMEMNON OF ÆSCHYLOS. From *Kottabos*, Vol. II, No. xii, pages 320–322 (Hilary Term, 1877). Reprinted in *Echoes from Kottabos* on pages 112–114, with the words ΧΟΡΟΣ and ΚΑΣΣΑΝΔΡΑ in English.

Page 281. SEN ARTYSTY; OR, THE ARTIST'S DREAM. These lines are reprinted, for the first time, from *The Green Room*, Routledge's Christmas Annual for 1880,

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a small 4to publication of 96 pages with pictorial wrappers, edited by Clement Scott.

In the *Free Lance*, dated February 17, 1906—a journal founded by the late Clement Scott—"M.C.S.," the present editor, quotes an interesting letter from the translator of "Sen Artysty" to the editor of *The Green Room.*

Writing from Keats House, Tite Street, Chelsea, Oscar Wilde said that "whatever beauty is in the poem is due to the graceful fancy and passionate artistic nature of Madame Modjeska," and that he himself was "really only the reed through which her sweet notes have been blown."

This letter, with a portion of it in facsimile, will be included in Mrs. Clement Scott's forthcoming volume entitled "From Clement Scott's Letter Bag."

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THE SPHINX

(1894.)

Page 287. THE SPHINX. This poem was the last work Wilde published before the catastrophe of his imprisonment. It was announced by Messrs. Elkin Mathews and John Lane, of the Bodley Head, Vigo Street, London, W., as "A Poem decorated throughout in line and colour, and bound in a design by Charles Ricketts. 250 copies, £2 2s. net. 25 copies on large paper, £5 5s. net."

The title-page reads THE SPHINX BY OSCAR WILDE / WITH DECORATIONS BY CHARLES RICKETTS / LONDON, MDCCCXCIV / ELKIN MATHEWS AND JOHN LANE, AT THE SIGN OF THE BODLEY HEAD.

The date of publication was September 29th, 1894, the book having been entered for copyright in the previous July. The number of the regular edition was reduced to 200 copies, with simultaneous publication in the United States by Copeland & Day of Boston.

The book is printed throughout on vellum, fscap.

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4to size, the smaller edition being $6\frac{7}{8} \times 8\frac{3}{4}$in., 36 unnumbered pages. The text is in small black Roman capitals, with the initial letters of each section, in green, of a larger size. The title on each page THE SPHINX and the 10 full-page illustrations are in light red; the binding of full vellum, front and back being stamped in gold from a design by Ricketts. The volume was dedicated

TO

MARCEL SCHWOB

IN FRIENDSHIP

AND

IN ADMIRATION.

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REPRINTS.

I. THE / SPHINX. / BY / OSCAR WILDE / (Design of a Head, with Crucifix below.) LONDON, A.D. 1901. / PRIVATELY / PRINTED.

10 × 7¼. Pp. 4 + 32. Parchment boards with title in red.

250 copies are stated to have been printed on antique paper, and 50 copies on Japanese vellum, the prices being 15s. and 30s. respectively.

The text is in fancy type on one side of the paper only, the opposite page bearing a crucifix and Sphinx's head alternately. Some of the verses appear to have been accidentally omitted and typographical errors abound, the whole book being a ghastly specimen of the pirate's craft.

II. The poem is given in Mosher's edition of THE POEMS OF OSCAR WILDE, 1903, pages 237–260.

III. The same, 1905.

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IV. The same, in an edition of the POEMS published by F. M. Buckles & Co., New York, 1906, Vol. II, pages 85–108.

In a noble literary appreciation of Oscar Wilde in the *Free Review* (June, 1895), a few days after he was sentenced to two years' imprisonment, Mr. Ernest Newman wrote: "I cannot say when the remarkable poem THE SPHINX, lately published at a remarkable price, was written. From the fine workmanship one would incline to think it of recent date, but if the lines in which he says (see Methuen's edition, p. 291),

> I have hardly seen
> Some twenty summers cast their green for Autumn's gaudy liveries,

have an autographical reference, the poem is of course one of his earliest. This, however, I hardly think possible. The man who could write such poetry at the age of twenty is little short of the highest genius."

These lines appear also in RAVENNA, towards the end of Part VI (pages 14, 15)—

> One who scarce has seen
> Some twenty summers cast their doublets green,
> For Autumn's livery.

Altogether some dozen passages of RAVENNA are taken

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more or less *verbatim* from poems published before 1878, while no instance is found of lines in the Newdigate Prize Poem being repeated in poems admittedly of later date, and this seems fairly strong proof that the lines in THE SPHINX (if not the whole poem) ante-date RAVENNA. (See a letter in the *Academy*, February 23, 1907, p. 196).

The following German translation has recently been published (1907) by the "Insel-Verlag," Leipzig:—

GEDICHTE (DIE SPHINX; aus den Poems). Deutsche Übertragung von Gisela Etzel. Mit Titelholzschnitt von M. Behmer und Einbandzeichnung von K. Schmoll v. Eisenwerth. Geh. M. 6., in Halpergament, M. 8.

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THE BALLAD OF READING GAOL

(1898).

Page 311. THE BALLAD OF READING GAOL.

I. EDITIONS PRINTED IN LONDON.

I. i. THE / BALLAD OF READING GAOL / By / C.3.3. / Leonard Smithers / Royal Arcade / London, W. / MDCCCXCVIII /

Large post 8vo. $8\frac{3}{4} \times 5\frac{1}{2}$. Price 2/6 net.

Collation: End paper; 1 blank leaf A, on reverse of which is *Of this Edition eight hundred copies have been printed on hand- / made paper, and thirty copies on Japanese vellum.* / Copyright, January, 1898 / All rights reserved / Entered at Stationers' Hall / Entered at the Library of Congress / Washington, U.S.A. /; Half-title, THE / BALLAD OF READING GAOL /; Reverse blank; Title-page as above; Reverse blank; Dedication as below; Reverse blank; Pages 1–31, Text printed on

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one side of each page; 3 blank pages and end paper.

The book, including blank leaves, but not end papers, is of Van Gelder Dutch hand-made paper, bound in linen, drab sides and white back, with gilt lettering on back The / Ballad / of / Read- / ing / Gaol /. All edges uncut.

ii. Thirty copies on Japanese vellum forming part of the above edition. Price 10/6.

II. Second Edition. Copyright, February, 1898.

This contains various alterations made by the author as noted below, page 83. Price 2/6 net. 1898.

III. Third Edition.

This consists of 99 copies signed by the author, 1898. Facing half-title is printed:—*This Edition consists of ninety-nine copies each / signed by the Author. No. . . . /* (Autograph signature beneath.)

The linen sides are of mauve colour, and on the front right-hand top corner is a flame-like ornament in gold containing a rose with stem and leaf issuing out of a heart.

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IV. FOURTH EDITION. 1898. (March.) Price 2/6 net.

Similar to the Second Edition, but without leaf A before half-title, and consequently particulars as to copyright are omitted.

V. FIFTH EDITION. 1898. Price 2/6 net.

Similar to the Second Edition.

VI. SIXTH EDITION. 1898. Price 2/6 net.

Similar to the Second Edition.

VII. SEVENTH EDITION. 1899. Price 2/6 net.

This differs from the above in having the author's name [OSCAR WILDE] within square brackets under C. 3. 3. on title-page. The publishers are Leonard Smithers & Co. / 5 Old Bond Street, London, W. / MDCCCXCIX /.

On the second blank page at the end is the device and address of the printers—Chiswick Press: Charles Whittingham & Co. / Tooks Court, Chancery Lane, London. /

This is the last of Smithers' editions on hand-made paper. The number of the edition appears in

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capital letters on the back of the title-page in editions 2 to 7, but only in the 1st and 3rd is the number of copies recorded.

VIII. Eighth Edition.

The type is different, and there is no printers' device, etc., at end of book. Blank page before half-title is not lettered A. The publisher appears on the title-page as Leonard Smithers / London / MDCCCXCIX /. Printed on wove paper from stereotyped plates, and the number of the edition is not stated. The small designs dividing the various sections of the poem are different from those in preceding editions, and the figures in C. 3. 3. on the title-page and at the end of the poem have rounded tops instead of square. The binding is similar in style, but the back is a more intense white, and the sides are of a brighter yellow, though the shades differ considerably. Though no editions bear a later date than 1899 new impressions have been issued frequently between 1900 and 1905. Price 2/-.

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DEDICATION.

The dedication (though not the one which appeared in the first proof-sheets) is as follows:—In Memoriam / C.T.W. / Sometime Trooper of the Royal Horse Guards / Obiit H.M. Prison, Reading, Berkshire, / July 7th, 1896.

This was Charles T. Wooldridge, who was executed for the murder of his wife, Ellen Wooldridge, at Windsor.

THE BALLAD OF READING GAOL was written in the summer and autumn of 1897 at Berneval, near Dieppe, where Oscar Wilde stayed after his release from prison. The poem was inspired by reading "A Shropshire Lad," by A. E. Housman, in which the following verses occur:—

On moonlit heath and lonesome bank
  The sheep beside me graze;
And yon the gallows used to clank
  Fast by the four cross ways.

A careless shepherd once would keep
  The flocks by moonlight there,
And high amongst the glimmering sheep
  The dead man stood on air.

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CHÂLET BOURGEAT, BERNEVAL,
Where "The Ballad of Reading Gaol" was written.

[*To face page* 80.]

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They hang us now in Shrewsbury jail:
  The whistles blow forlorn,
And trains all night groan on the rail
  To men that die at morn.

There sleeps in Shrewsbury jail to-night,
  Or wakes, as may betide,
A better lad if things went right,
  Than most that sleep outside.

And naked to the hangman's noose
  The morning clocks will ring
A neck God made for other use
  Than strangling in a string.

And sharp the link of life will snap,
  And dead on air will stand
Heels that held up as straight a chap
  As treads upon the land.

So here I'll watch the night and wait
  To see the morning shine,
When he will hear the stroke of eight
  And not the stroke of nine;

And wish my friend as sound a sleep
  As lads' I did not know,
That shepherded the moonlit sheep
  A hundred years ago.

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VARIATIONS OF TEXT.

First Edition. Copyright, January, 1898.

Page	4.	Comes through the padded door,
„	4.	Nor while the anguish of his soul
„	6.	Six week the guardsman
„	6.	And his step was light
„	7.	For strange it was to see
„	8.	The loftiest place is the seat
„	8.	For weal or woe again.
„	11.	The hangman's day was near.
„	11.	No warder dared to ask:
„	12.	With yawning mouth the horrid hole
„	12.	The fellow had to swing.
„	13.	And I trembled as I groped my way Into my numbered tomb.
„	14.	The warders
„	14.	The troubled plumes of midnight shook Like the plumes upon a hearse: And the bitter wine
„	18.	Like the sound the frightened
„	21.	And at every happy cloud that passed In such strange freedom by.
„	22.	And watched their herd of brutes,
„	25.	The warders stripped him of his clothes,
„	25.	In which the convict lies.

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VARIATIONS OF TEXT.

Second Edition. Copyright, February, 1898.

Page 4. Slips through the padded door,
" 4. Nor while the terror of his soul
" 6. Six weeks our guardsman
" 6. And his step seemed light
" 7. And strange it was to see
" 8. The loftiest place is that seat
" 8. In God's sweet world again.
" 11. The hangman's hands were near.
" 11. No Warder dared to ask:
" 12. With yawning mouth the yellow hole
" 12. Some prisoner had to swing.
" 13. And each man trembled as he crept
Into his numbered tomb.
" 14. The Warders (and so *passim.*)
" 14. The troubled plumes of midnight were
The plumes upon a hearse:
And bitter wine
" 18. Like the sound that frightened
" 21. And at every careless cloud that passed
In happy freedom by.
" 22. And kept their herd of brutes,
" 25. They stripped him of his canvas clothes,
" 25. In which their convict lies.

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All subsequent impressions and most reprints follow the text of the second edition.

In Mr. Frank Hollings' Book Catalogue, No. 38, page 43, 1901, a copy of the first edition was offered for sale as "The copy used by the Author in preparing the second edition for the press, and containing a considerable number of important alterations in his handwriting."

No. VIII, the stereotyped edition, has on page 24,

> And a spirit may not weep that lies
> In such unholy ground,

an obvious misprint; while other slight variations may be noticed in the arrangement of lines on pages 4, 6, 12, 15, 16, and 25. A comma is omitted on page 22, and the design between the sections on pages 11 and 17.

II. EDITIONS PRINTED IN AMERICA.

I. i. An edition in 16mo, pp. 44 (unnumbered), 1899 (April), cloth, price $1.00. New York: Benjamin R. Tucker.

ii. The same. Pamphlet in wrappers, price 10 cents.

II. In *The Cornhill Booklet*, Vol. I, No. 4, October, MCM.,

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published by Alfred Bartlett, 21 Cornhill, Boston. Price 1 dollar by the year; 10 cents the copy.

Size $6\frac{7}{8} \times 4\frac{3}{8}$. Printed in red and black, pp. 97–128 including wrappers.

On page 101 is FOREWORD by G. Page 102 has A REVIEW, by Jeanette L. Gilder, in *The Critic*. The text is on pages 103–124, with facsimile of author's signature on the last page. The remaining pages contain advertisements. The words THE BALLAD OF READING GAOL / C. 3. 3. / form a running title across each two pages.

III. In *The Goose-Quill*. Edited by J. S. Cowley-Brown, Vol. I, No. 1, November, 1901. Pp. 32, sm. 8vo, pamphlet with pictorial wrappers. Chicago.

IV. An edition limited to 550 copies, 12mo, boards, pp. 72 (unnumbered). With an Introduction. Boston: Alfred Bartlett, 1902.

V. With ornamental title-page and specially designed page ornaments. 4to, imitation vellum boards with wrapper and box. Printed at the Heintzmann Press. New York: E. J. Clode, 1903. Price $5.00.

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VI. Included in the edition of THE POEMS OF OSCAR WILDE, published by Thomas B. Mosher, Portland, Maine, 1903, on pages 261–297.

VII. i. 12mo pamphlet, brown paper wrappers, pp. 36 (unnumbered), including 4 blank, with introduction by G., and facsimile of author's signature on title-page. Boston: Alfred Bartlett, 1904. Uncut edges, $6\frac{3}{4} \times 4\frac{1}{4}$. Price 25 cents.

ii. The same in boards, with all edges cut, $6\frac{5}{8} \times 4$. Price 50 cents.

VIII. i. In "The Lyric Garland Series," published by Thomas B. Mosher, Portland, Maine, 1904. Sm. 8vo, printed from Caslon old-style type with Chiswick ornaments, bound in grey boards, with paper labels in red and black, enclosed in card case. Pp. x, including blanks, + 34 + (11 blanks), $6\frac{7}{8} \times 4\frac{3}{8}$. 950 copies on Van Gelder hand-made paper, price 50 cents net.

ii. The same. 100 copies on Japan vellum, price $1.00 net.

IX. i. Brentano's, New York. 16mo, ornamental cloth, price 75 cents. 1905. Pp. 8 + 39, printed on one side of the page only.

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ii. The same. Blue boards, paper label. All edges cut. Price 50 cents.

X. Included in THE POEMS OF OSCAR WILDE, 1905. Portland, Maine: Thomas B. Mosher, pages 261–297.

XI. i. "The Collector Reprints," No. 3, issued by the Literary Collector Press, Greenwich, Connecticut. 1905. $5\frac{1}{4} \times 4\frac{1}{4}$. Pp. 40, including blanks. Grey boards with label in black and red. 275 copies on American hand-made paper. Price 50 cents.

ii. The same. 25 copies on Japanese vellum, price $1.00.

XII. THE BALLAD OF / READING GAOL / as written by *Oscar Wilde*, and done / into a Book by THE ROYCROFTERS, / at their Shop, which is in *East Aurora*, / Erie County, State of New York /

Pp. 76 (unnumbered) including blanks. $7\frac{1}{2} \times 5\frac{7}{8}$. With initial letters in red and gold. Various bindings, $8\frac{1}{4} \times 6\frac{1}{4}$, of undressed leather. Enclosed in card box. Prices $10.00, $7.50, and $2.00. 1905.

A big seizure of this pirated edition was made in

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London at the end of 1906, by order of the author's literary representatives.

XIII. In *The Papyrus*, printed for the Society of the Papyrites, and edited by Michael Monahan at Cranford, New Jersey, Vol. IV, No. 5, May, 1905, pages 6–8, twelve stanzas of section V are printed, the signature being given as *Cell. 3. 3.*, though "C" stands for the block of buildings in which the author's cell was situated, the numbers showing that he was in cell 3 on the third landing.

XIV. The Ballad of Reading Jail. THE POEMS OF OSCAR WILDE. New York: F. M. Buckles & Company. 1906. Vol. II, pages 109–145.

XV. THE BALLAD OF / READING GAOL / BY / OSCAR WILDE / Boston / John W. Luce & Company / 1906 /

$5\frac{1}{4} \times 3\frac{3}{4}$. Pp. viii + 42. Red linen back, marbled blue sides, gilt lettering. All edges uncut. Text of the first edition.

Several of the American reprints have variations in spelling and punctuation, the most frequent of the latter being the substitution of a full stop for a comma at the end of verse 18, Part IV.

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III. TRANSLATIONS.

FRENCH.

I. i. BALLADE / DE LA / GEOLE DE READING / PAR / OSCAR WILDE / TRANSCRIPTION FRANCAISE DE HENRY-D. DAVRAY / PARIS / SOCIÉTÉ DV MERCVRE DE FRANCE / XV, RVE DE L'ÉCHAVDÉ-SAINT-GERMAIN, XV / M DCCC XCVIII /

In yellow wrappers, pp. 106, $7\frac{1}{4} \times 4\frac{5}{8}$. English text (of the 2nd edition) and French prose translation on opposite pages. Price 2 fr.

ii. The same. 12 numbered copies on papier de Hollande. Price 6 fr.

II. i. French text only reprinted on pages 143–187 of OSCAR WILDE / De Profundis / PRÉCÉDÉ DE LETTRES ÉCRITES DE LA PRISON / PAR / OSCAR WILDE à ROBERT ROSS / SUIVI DE / La Ballade de la Geôle de Reading / TRADUITS PAR / HENRY-D. DAVRAY /.

Same size. Same publishers, with address altered to XXVI, RVE DE CONDÉ, XXVI / MCMV /. Price 3 fr. 50. Several impressions, 1905–7.

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ii. The same. 12 numbered copies on papier de Hollande, 1905.

GERMAN.

I. i. Die Ballade vom / Zuchthause zu / Reading / (in red), *Von C. 3. 3. in Memoriam C. T. W. / Weiland Reiter in der Königlichen / Leibgarde, hingerichtet in Ihrer / Majestät Gefängnis am 7. Juli 1896 / Nach dem Englischen von / Wilhelm Schölermann / Im Insel-Verlag. Leipzig, 1903. /*

On hand-made paper, $6\frac{7}{8} \times 4\frac{1}{4}$, printed in red and black, in limp roan binding with rounded corners and gilt lettering on back and front cover; dark red end papers. Pp. viii + 44, including blanks. Limited to 200 numbered copies. Preface dated *Kiel, in Sommer, 1903.* Top edges gilt, sides uncut. Price 4 marks 50 pf. In card case.

ii. The same. 300 numbered copies, grey end papers, on laid paper, 1904.

iii. The same. Title-page printed in capitals throughout. Text all in black including initial letters. $6\frac{5}{8} \times 4$. Top edges red. Dark grey boards with red label printed in black. 1905. Price 2 marks.

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iv. The same. Fourth edition. Price 2 marks. Wrappers.

GREEK (Modern).

ΟΣΚΑΡ ΟΥΑΙΛΔ. *Ἀπὸ τὴ μπαλάντα τῆς φυλακῆς τοῦ* Reading.

Ο ΝΟΥΜΑΣ · ΕΦΗΜΕΡΙΔΑ · ΠΟΛΙΤΙΚΗ-ΚΟΙΝΩΝΙΚΗ-ΦΙΛΟΛΟΓΙΚΗ. *Διευθυντης* Δ. Π. ΤΑΓΚΟΠΟΥΛΟΣ. *Χρονος* Δ'. *Αριθ.* 213, 214.

Athens, September 17 and 24, 1906. Folio; pp. 12. No outer wrappers, 18 × 12½.

ITALIAN.

I. i. LA BALLATA / DELLA PRIGIONE DI READING / C. 5. 3. [OSCAR WILDE] / Trad. di Giuseppe Vannicola.

Prose Rivista d' Arte e d' Idee. Diretorre: Giuseppe Vannicola, Num. I, Anno I, Decembre 1906—Gennaio 1907. Roma: 9, Piazza di Spagna. Price 1 lira. Pages 47–59. White wrappers printed in brown, pp. 80. Size 10 × 7½.

ii. OSCAR WILDE / LA BALLATA DELLA PRIGIONE DI READING / Trad. di G. Vannicola / preceduta da una prefazione *In Memoriam* di Andre Gide. Roma: Bernardo Lux, editore, 1907. Price 2 lira.

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Russian.

I. O. Wilde / Ballada Reedingskoi Turmi / Per. N. Korn / S. Petersbourg / 1903 / Tsena 30 kop.

This translation is more literal but less poetical than M. Belmont's. It was published some months before the latter appeared.

II. Oscar Wilde / Ballada Rodingskoï Turmi / Perevod s. z. Anglÿskago / C. D. Balmonta / Ollozka Ravoti / M. A. Doornoba / Knigoisdatelstvo / "Scorpion" / Moskwa. 1904.

Title-page in Russian characters.

Pp. iv + 50 + 6 of advertisements. $7\frac{1}{8} \times 4\frac{5}{8}$. Yellow wrapper, with portrait on front of the author (in frock-coat and button-hole) behind a barred window.

The translator, M. Const. Belmont, is one of the most eminent Russian poets of the day. The address of the publishers is Place de Théâtre, m. Métropole, 23, Moscow.

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Spanish.

Balada de la Carcel de Reading. Traducido por D. H. (i.e. Dario Herrera, of Buenos Ayres). In *El Mercurio de América*, Diciembre, 1898. Pages 358–378.

10½ × 6½.

Yiddish.

The *Jewish Chronicle*, May 3, 1907, states:—"The Ballad of Reading Gaol, from the pen of Oscar Wilde, has received the attention of the translator who, in his Yiddish version, has made some attempt to present the original metre, although he has given a free translation. His Yiddish seems to fit with remarkable aptness the English equivalent, and indeed the version has been successfully carried out." This edition appears to have been published in Philadelphia.

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The First Stanza of "The Ballad of Reading Gaol," in English, French, German, Greek, Italian, Russian and Spanish.

ENGLISH.

He did not wear his scarlet coat,
  For blood and wine are red,
And blood and wine were on his hands
  When they found him with the dead,
The poor dead woman whom he loved,
  And murdered in her bed.

FRENCH (by Henry-D. Davray).

IL n'avait plus sa tunique écarlate, car le sang et le vin sont rouges, et sur ses mains il y avait du sang et du vin quand on le trouva avec la morte, la pauvre femme morte qu'il aimait, et qu'il avait tuée dans son lit.

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GERMAN (by Wilhelm Schölermann).

Er trug nicht mehr den roten Rock,
denn Blut und Wein sind rot;
die klebten an des Mannes Hand,
als man ihn bei der Toten fand.
Das arme Weib, das er gelibet,
im Bett schlug er sie tot.

GREEK (Modern).

Τὴν ἄλική του φορεσιὰ δὲν τὴ φοροῦσε τῶρα, γιατὶ εἶναι τὸ αἷμα κόκκινο, κόκκινο εἶναι καὶ τὸ κρασί. Κ' εἶταν βαμμένα μὲ κρασὶ τὰ χέρια του, μ' αἷμα εἶταν βαμμένα, ὅταν τονέ βρήκανε σιμὰ στὴν πεθαμένη, στὴ δύσμοιρη τὴν πεθαμένη. Τὴν ἀγαπουσε καὶ στὸ κρεβάτι της τὴ σκότωσε μιὰ μέρα.

ITALIAN (by Giuseppe Vannicola).

Non più aveva la sua tunica scarlatta, perchè il sangue e il vino sono rossi, e sangue e vino erano sulle sue mani quando lo trovarono con la morta, con la povera donna morta che amava, e ch'egli aveva ucciso nel suo letto.

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RUSSIAN (by Const. Belmont).

On ne byl w iárko-krásnom,
  Winò i knrow on slil
Rookà w krowì byla, kogdà on
  S umérshoï náïden byl,
Kogò lübìl, i oslëplenny
  W postèli on ubil.

SPANISH (by Dario Herrera).

No tenía ya sa túnica escarlata, pues la sangre y el vino son rojos, y en sus manos había sangre y vino cuanda se le encontró con la muerta, la pobre mujer muerta que él amaba y á quien había matado en su lecho.

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[*To face page* 96.]

HÔTEL DE LA PLAGE, BERNEVAL,
Where Oscar Wilde lived after his release from Prison.

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MAGAZINES.

1. Art and Letters.
2. Burlington.
3. Centennial Magazine.
4. Court and Society Review.
5. Dramatic Review.
6. Dublin University Magazine.
7. Illustrated Monitor.
8. Irish Monthly.
9. Kottabos.
10. Lady's Pictorial.
11. Month and Catholic Review.
12. Our Continent.
13. Spirit Lamp.
14. Time.
15. Waifs and Strays.
16. World.

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1. ART AND LETTERS. Boussod, Valadon & Co., 116–117 New Bond Street, London.

April, 1888, pages 46, 47. CANZONET.

2. THE BURLINGTON: A High-Class Monthly Magazine. Edited by Helen B. Mathers. Remington & Co., 133 New Bond Street, London, W. Price 6d. White wrappers, with design of the Burlington Arcade, printed in black.

Vol. I, No. 1, January, 1881, page 35. THE GRAVE OF KEATS.

3. THE CENTENNIAL MAGAZINE, An Australian Monthly. Sydney: 78 Castlereagh Street. Melbourne: 6 St. James' Buildings.

Vol. II, No. 7, February, 1889, page 437. SYMPHONY IN YELLOW.

4. THE COURT AND SOCIETY REVIEW. This journal was known as "Orange Blossoms, a Marriage Chronicle and Social Review," from No. 1, July 10, 1884, to No. 55, July 23, 1885. After the latter date it was "The Court and Society Journal," from No. 1 (No. 56 of "Orange Blossoms"),

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July 30, 1885, to No. 9, September 24, 1885. It then became "The Court and Society Review," with sub-title "Orange Blossoms," the issue for October 1, 1885, being numbered Vol. II, No. 65. Publication was discontinued after No. 205, June 6, 1888. Price 6d. 176 Fleet Street, E.C.

Double Christmas Number, December 13, 1887, page 587. UN AMANT DE NOS JOURS.

This sonnet was afterwards printed as "The New Remorse" in *The Spirit Lamp*, December 6, 1892.

5. THE DRAMATIC REVIEW: A Journal of Theatrical, Musical, and General Criticism. Price 3d. London: 12 Catherine Street, Strand, W.C. No outer wrappers.

Vol. I, No. 11, April 11, 1885. THE HARLOT'S HOUSE.

Vol. II, No. 52, January 23, 1886, page 249. SONNET ON THE RECENT SALE BY AUCTION OF KEATS' LOVE LETTERS.

6. DUBLIN UNIVERSITY MAGAZINE. Dublin: George Herbert, 117 Grafton Street. London: Hurst & Blackett. Paris: J. G. Fotheringham, 8 Rue Neuve-des-Capucines. Melbourne: George Ro-

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bertson. Sold by all booksellers. Price Half-a-crown.

Brown covers, with title and design within floral border of shamrocks and harps, printed in black.

Vol. LXXXVI, No. DXV, page 622, November, 1875. CHORUS OF CLOUD MAIDENS.

Vol. LXXXVII, No. DXVII, page 47, January, 1876. FROM SPRING DAYS TO WINTER. (FOR MUSIC.)

Vol. LXXXVII, No. DXIX, page 287, March, 1876. GRAFFITI D'ITALIA. I. SAN MINIATO. (JUNE 15.)

Vol. LXXXVII, No. DXXII, page 682, June, 1876. THE DOLE OF THE KING'S DAUGHTER.

Vol. LXXXVIII, No. DXXV, page 291, September, 1876. *Αἴλινον, αἴλινον εἰπὲ, τὸ δ' εὖ νικάτω.*

The numbers from June, 1876, have publisher's name, W. RIDINGS, instead of George Herbert.

7. THE ILLUSTRATED MONITOR, A Monthly Magazine of Catholic Literature. Dublin: Joseph Dollard, Printer and Publisher, Dame Street and Dame Lane.

Vol. IV, No. 6, page 130, June, 1877. URBS SACRA ÆTERNA.

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Vol. IV, No. 7, page 186, July, 1877. SONNET WRITTEN DURING HOLY WEEK.

In January, 1879, this magazine became THE MONITOR: An Illustrated Dublin Magazine, Vol. I, No. 1 (New Series), till December, 1879, when publication ceased. Grey wrappers, with design in oval of St. Michael and the Dragon, printed in black. Price 1s.

8. THE IRISH MONTHLY: A Magazine of General Literature. Dublin: M. H. Gill & Son, 50 Upper Sackville-street. London: Burns & Oates; Simpkin, Marshall & Co. Price Sixpence. Yearly (post free), 6s.

Green wrappers (with red border and design of Irish harp, with motto CONFITEBOR TIBI IN CITHARA) printed in black.

Vol. IV, No. 39, September, 1876, page 594. THE TRUE KNOWLEDGE.

Vol. V, No. 44, February, 1877, page 133. LOTUS LEAVES.

Vol. V, No. 48, June, 1877, page 415. SALVE SATURNIA TELLUS.

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Vol. V, No. 49, July, 1877, page 478. HEU MISERANDE PUER.

Vol. V, No. 54, December, 1877, page 746. Πόντος Ἀτρύγετος.

Vol. VI, No. 58, April, 1878, page 211. MAGDALEN WALKS.

The numbers for 1878 have the border and design of the cover in dark green, and the yearly subscription is raised to 7s. (post free).

9. KOTTABOS. TRINITY COLLEGE, DUBLIN. Πολὺς δὲ κοττάβων ἀραγμὸς . . . ἀχεῖ μέλος ἐν δόμοισιν. Eur. *Pleisth.* Dublin: William McGee, 16 Nassau Street. London: George Bell & Sons. Cambridge: Deighton, Bell & Co. Price One Shilling. Light brown wrappers printed in black.

Vol. II, No. x, page 268, Trinity Term, 1876. ΔΗΞΙΘΥΜΟΝ ΕΡΩΤΟΣ ΑΝΘΟΣ (The Rose of Love, and With a Rose's Thorns).

Vol. II, No. xi, page 298, Michaelmas Term, 1876. ΘΡΗΝΩΙΔΙΑ.

Vol. II, No. xii, page 320, Hilary Term, 1877. A FRAGMENT FROM THE AGAMEMNON OF ÆSCHYLOS. Page 331. A NIGHT VISION.

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Vol. III, No. II, page 56, Michaelmas Term, 1877. WASTED DAYS.

Vol. III, No. VI, page 146, Hilary Term, 1879. LA BELLE MARGUERITE.

Vol. III, No. VIII, page 206, Michaelmas Term, 1879. AVE! MARIA.

10. LADY'S PICTORIAL. Christmas Number. London: 172 Strand. Folio. Pictorial wrappers.

1887. Pages 2, 3. FANTAISIES DÉCORATIVES: i. LE PANNEAU. ii. LES BALLONS.

1889. Page 9. IN THE FOREST.

With full-page illustrations by J. Bernard Partridge.

11. THE MONTH AND CATHOLIC REVIEW. London: Simpkin, Marshall & Co., Burns & Oates, etc.

8vo. Light brown wrappers printed in black, with device in centre of St. George and Dragon within a circle. (Third Series.) Price 2s.

Vol. IX (XXVIII), No. XXXIII (CXLVII), September, 1876. page 77. GRAFFITI D'ITALIA. (Arona. Lago Maggiore.)

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12. OUR CONTINENT. An Illustrated Weekly. Conducted by Albion W. Tourgée. Philadelphia: *Our Continent* Publishing Co. Large folio. No outer covers.

Vol. I, No. 1, page 9, February 15, 1882. i. LE JARDIN. ii. LA MER.

With facsimile signature of Oscar Wilde.

13. THE SPIRIT LAMP. Published for the proprietors by James Thornton, High Street, Oxford. Price 6d. White glazed wrappers, with title, list of contents, and etching of Magdalen College tower in blue. 8vo.

Vol. II, No. IV, page 97, December 6, 1892. THE NEW REMORSE.

A complete set of this magazine consists of 15 numbers. The first number dated May 6, 1892, to the seventh number, October 21, 1892, in yellow wrappers, the next six being issued in white and blue wrappers as above. Vol. IV, Nos. I and II, May 4 and June 6, 1893, in 4to grey wrappers, after which publication ceased.

14. TIME, A Monthly Magazine. Edited by Edmund Yates. Office: 1 York Street, Covent Garden.

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Price One Shilling. Green wrappers, printed in black, as above, with figure of Time holding hour-glass; and motto, "And Life, . . . Time's Fool!" (*Shakespeare*).

No. 1, page 30, April, 1879. THE CONQUEROR OF TIME.

No. 4, page 400, July, 1879. THE NEW HELEN.

15. WAIFS AND STRAYS. A Terminal Magazine of Oxford Poetry. Oxford: Thos. Shrimpton & Son, 23 and 24 Broad Street. Grey wrappers. 250 copies of each number printed. No. 4 (Vol. II, No. IV, May, 1880) was on larger paper; and Nos. 5 to 9, November, 1880, to February, 1882, when publication ceased, were published by B. H. Blackwell, 51 Broad Street, Oxford.

No. 1, page 2, June, 1879. EASTER DAY.

No. 3, page 77, March, 1880. IMPRESSION DE VOYAGE.

16. THE WORLD. A Journal for Men and Women. London: 1 York Street, Covent Garden, W.C. Folio. No outer covers. Price Sixpence.

No. 258, page 18 (570), June 11, 1879. TO SARAH BERNHARDT.

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No. 263, page 18 (66), July 16, 1879. QUEEN HENRIETTA MARIA. (*Charles I, act iii.*)

No. 289, page 13 (37), January 14, 1880. PORTIA.

No. 321, page 12 (180), August 25, 1880. AVE IMPERATRIX! A Poem on England.

No. 332, page 15 (447), November 10, 1880. LIBERTATIS SACRA FAMES.

No. 348, page 15 (215), March 2, 1881. IMPRESSION DE MATIN.

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ANTHOLOGIES PUBLISHED IN LONDON.

1. A Book of Jousts.
2. Book-Song.

Canterbury Poets:—

3. Sonnets of this Century.
4. Ballades and Rondeaus.
5. Poems and Lyrics of Nature.
6. Dublin Verses.
7. Echoes from Kottabos.
8. In a Good Cause.
9. Odes from the Greek Dramatists.
10. Routledge's Christmas Annual.
11. Shaksperean Show-Book.
12. The Poets and the Poetry of the Century.

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1. A Book / of Jousts / Edited by / James M. Lowry, / Author of "The Keys at Home," &c. / London: / *Field & Tuer, The Leadenhall Press, E.C. / Simpkin, Marshall & Co.; Hamilton, Adams & Co. / New York: Scribner & Welford, 743 & 745 Broadway.* / (n.d.) (1888.)

$6\frac{7}{8} \times 4\frac{1}{2}$. Grey wrappers lettered in black. Uncut edges. Price 1s.

Page 36 has Oscar Wilde's sonnet A Night Vision, reprinted from *Kottabos.*

2. i. Book-Song / An / Anthology of Poems of Books and / Bookmen from Modern Authors / Edited by / Gleeson White / *Editor of "Ballades and Rondeaus," "Garde Joyeuse," / etc., etc.* / London / Eliot Stock, 62 Paternoster Row / 1893.

The first letter of Book and Song, and the word London are in red.

This forms a volume of "The Book-Lover's Library," edited by Henry B. Wheatley, F.S.A.

Oscar Wilde's contributions are:—156. To My Wife:

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WITH A COPY OF MY POEMS, and 157. WITH A COPY OF "THE HOUSE OF POMEGRANATES."

Pp. xviii + 186. Printed on antique paper, in green cloth bevelled, lettered in gold on back BOOK- / SONG / GLEESON / WHITE / and the same repeated on front cover in two lines with design, in a circle, of an owl sitting on a branch, with crescent moon and stars in background. All edges uncut, $6\frac{7}{8} \times 4\frac{1}{4}$. Price 4/6; to subscribers 3/5.

ii. The same. Printed on hand-made paper, $7\frac{1}{8} \times 4\frac{1}{2}$, bound in Roxburghe, half morocco, green cloth sides, top edges gilt, lettered as above, on back only. 250 copies, price 7/6; to subscribers 5/9.

iii. The same. Large paper, $8\frac{1}{2} \times 7$. Price 21/ net. 50 copies only.

THE CANTERBURY POETS.

(Vol. 20.) SONNETS OF THIS CENTURY.

(Vol. 43.) BALLADES AND RONDEAUS.

(Vol. 84.) POEMS AND LYRICS OF NATURE.

3. I. i. SONNETS / OF THIS CENTURY / *Edited and Arranged* / WITH A CRITICAL INTRODUCTION

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ON / THE SONNET / BY / WILLIAM SHARP / *Un sonnet sans défaut vaut seul un long poëme.* / Boileau. / LONDON: / Walter Scott, 24 Warwick Lane, Paternoster Row, / AND NEWCASTLE-ON-TYNE. / 1886. /

Published January 25 for February, 1886, being the 20th volume of "The Canterbury Poets." Printed by Walter Scott, Felling, Newcastle-on-Tyne. $5\frac{5}{8} \times 4$, with a red line round each page, the title and publisher's name and address on title-page being also in red. Pp. lxxxiv + 324 and 4 pp. of advertisements. Dark blue linen boards, with white paper label lettered in black / Sonnets of / THIS CENTURY, / With / Critical Essay. / Edited by / WILLIAM SHARP / surrounded by red line. Price 1/-. All edges uncut.

ii. The same. $5\frac{1}{4} \times 3\frac{7}{8}$, red edges. Brown buckram boards with design of birds and flowers in black. Title, Sonnets / of this / Century / stamped on gold ground on back, and Walter / Scott / in black at bottom. On front, The Canterbury / Poets / in black at top, and CENTURY SONNETS / on gold ground at bottom. Price 1/-.

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iii. The same in roan binding, gilt edges. Price 2/6.

iv. The same in a variety of fancy bindings in German calf and Morocco.

Oscar Wilde's Sonnets are CCLI. LIBERTATIS SACRA FAMES, on page 251, and CCLII. ON THE SALE BY AUCTION OF KEATS' LOVE LETTERS, on page 252, with a note on page 323.

II. i. The same. Title-page has initial letter of each word in the title and editor's name in red; also LONDON; and 1886.

Edition de luxe, large 4to, 10 × 7½, re-set in new and larger type. Pp. lxvi + 333 and 1 page of advertisement. Brown cloth boards decorated with gold design; lettered in gold on back, Sonnets / of this / Century / edited by / William Sharp / and, on front, title only in large fancy letters. All edges uncut. Price 12/6. Published November, 1886.

Oscar Wilde's sonnet LIBERTATIS SACRA FAMES is No. CCLV on page 255. The second sonnet is omitted in this and all subsequent editions, the note on page 331 being amended accordingly.

This edition was announced as "definitive and

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thoroughly revised," the type of the large paper copies being distributed.

ii. The same. Padded crimson morocco with title only on front in one line, and on back in three lines, in gold. All edges gilt, with rounded corners. Dark red end-papers.

iii. The same. Limited to 50 numbered copies on Whatman's hand-made paper, large cr. 4to, 11¼ × 8¾. All edges uncut. Light brown cloth boards figured and lettered in gold as above (II. i.), with loose outer wrapper of smooth light brown paper with design and lettering of cover printed in black. Price 21/-.

III. i. Title-page, with the exception of date 1887, size and binding, as in I. i. Type re-set with different head- and tail-pieces. Pp. lxxxiv + 336 and 4 pp. advertisements. Red border line to each page. Uncut edges, price 1/-.

Oscar Wilde's sonnet is No. CCLIII on page 253.

ii. The same, red edges, cloth, price 1/-.

iii. The same, gilt edges, red roan, price 2/6.

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Or do you make
the pyramid your lupanar,

Till from each black sarcophagus
Rose up the painted swathed dead,
Or did you line unto your bed
The ivory-horned Hagelaphos

Drove ~~waked~~ shook the swathed dead

FROM THE ORIGINAL MS. OF "THE SPHINX." [*To face page* 112.]

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iv. The same, gilt edges, silk plush, price 4/6.

v. The same, padded morocco, gilt edges, price 5/-.

IV. i. Type re-set. Title-page has SONNETS OF THIS CENTURY in red, the remainder being in black in a new type, the publisher being given as LONDON / WALTER SCOTT, 24 WARWICK LANE / 1887 /.

Printed by C. L. Wright, Glasgow.

No. 102 of "The Oxford Library." Cr. 8vo, $7\frac{1}{4} \times 4\frac{7}{8}$. With additional preface, "Note to This Edition. (*Twenty-fifth to Thirtieth Thousand*)," dated *October 31, 1887*. Pp. lxvi + 326 and 16 pp. of advertisements. Blue cloth, lettered in gold, on back only, SONNETS / OF THIS / CENTURY /. Top edges gilt, sides uncut. Price 2/-.

ii. The same. No. 2 of the "Windsor Series" of Poetical Anthologies. Printed on antique paper. Blue cloth with emblematic design on back and on front cover. Blue and white end-papers. Top edges gilt. Price 3/6.

iii. The same. White linen back with gilt lettering and design, and corners also decorated, sides of

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paper boards with coloured design in gold and brown; end-papers similar.

iv. The same, in various calf and morocco bindings.

V. The same, with title-page in black re-set. White linen back and corners as in IV. iii., sides of coloured paper with mosaic design, end-papers black. Top edges gilt. With frontispiece of D. G. Rossetti after W. Holman Hunt. (n.d.). Price 3/6.

No. 11 of a series of "Poetical Anthologies."

VI. i. The same as III. i., with some of the head- and tail-pieces omitted and others varied. Title-page:—SONNETS OF THIS CENTURY. / EDITED AND ARRANGED, / WITH A CRITICAL INTRO- / DUCTION ON THE SONNET, BY / WILLIAM SHARP. / *Un sonnet sans défaut vaut seul un long poëme.* / Boileau. / LONDON / WALTER SCOTT, 24 WARWICK LANE / PATERNOSTER ROW / 1888 /, with only the first letter of the title in red. Red border lines throughout. Olive green buckram, gilt lettering on back Sonnets / of this / Century /, top edges gilt, sides uncut. Price 1/-.

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ii. Other bindings, as in III. i, ii, iii, v.

iii. The same. (Not dated, about 1893.) Publishers —London: / Walter Scott, 24 Warwick Lane. / New York: 3 East 14th Street. /

Olive green cloth, gilt back, lettered on top of front cover in small letters. All edges gilt.

VII. i. Stereotyped edition. Title-page as in VI., with publisher's name altered to THE WALTER SCOTT PUBLISHING CO., LTD., / LONDON AND NEWCASTLE-ON-TYNE. No date. Half-title page added with THE CANTERBURY POETS. / EDITED BY WILLIAM SHARP. / SONNETS OF THIS CENTURY. / Pages as in III., with 8 pp. of advertisements at end. Green cloth, gilt lettering, plain edges cut. Price 1/-. Date of printing on page 335 is given as 2—02.

ii. The same, in new cover lettered Sonnets / of 19th / Century.

iii. The same, with photogravure frontispiece, price 2/-.

VIII. i. The same, with LONDON: / MUDIE'S SELECT LIBRARY, LIMITED. / on title-page instead of

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original publisher. No half-title and only 1 p. of advertisement. This forms No. 4 of Mudie's "Morris" edition of the Canterbury Poets. Blue art linen boards with lettering on back SONNETS / OF THE / CENTURY / and design by Talwin Morris on back and both covers, all in silver, price 1/6 net. With photogravure frontispiece. Printed 2—02.

ii. The same, limp leather, lettered and decorated in gold, price 2/6. Each volume contains a photogravure frontispiece.

IX. i. The same, with new half-title, and title-page SONNETS OF THE NINE- / TEENTH CENTURY. EDITED / AND ARRANGED, WITH A / CRITICAL INTRODUCTION ON / THE SONNET, BY WILLIAM SHARP. / *Un sonnet sans défaut vaut seul un long poëme.* / Boileau. / THE WALTER SCOTT PUBLISHING CO., LTD., / LONDON AND FELLING-ON-TYNE.

Dated on page 335—9—05.

New covers in three colours, red, blue, green (1907). Lettered on front of cover SONNETS OF / 19th Century / within an oval wreath, in gilt, and on back

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as in VII. ii, but with new gilt design. Top edges gilt, sides cut. Price 1/-.

ii. The same. With photogravure frontispiece of P. B. Marston, as in VIII. i. No half-title, the preliminary page containing a list of the "Special Edition of the Canterbury Poets." Red cloth back and corners, gilt, with variegated paper sides and end-papers. Lettered on back only as in VIII. i. All edges gilt. Price 2/-.

4. I. i. BALLADES AND RONDEAUS, (in red) / CHANTS ROYAL, SESTINAS, / VILLANELLES, &C. / SELECTED, / WITH CHAPTER ON THE / VARIOUS FORMS, BY GLEESON / WHITE. / LONDON: / WALTER SCOTT, 24 WARWICK LANE, / AND NEWCASTLE-ON-TYNE. / 1887. /

Red line round each page. Size, binding, &c., as in *Sonnets of This Century*, I. i. Pp. lxxx + 296 + 8 pp. advertisements. Price 1/-.

ii. The same. Size, binding, prices, &c., as in *Sonnets of This Century*, III. ii, iii, iv.

The above is the 43rd volume of "The Canterbury Poets," Wilde's *villanelle* THEOCRITUS being on page 275.

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II. i. Stereotyped edition without red lines or red letters. BALLADES AND RON- / DEAUS, CHANTS / ROYAL, SESTINAS, VIL- / LANELLES, &C., SELECTED / BY GLEESON WHITE. / THE WALTER SCOTT PUBLISHING CO., LTD., / LONDON AND NEWCASTLE-ON-TYNE. (n.d.)

ii. The same. As in 3. VII. ii.

III. i. The same, being No. 5 of Mudie's "Morris" edition, with variations as noted in 3. VIII. i.

ii. The same. As in VIII. ii.

IV. i. The same. New impression dated 9—05. As above 3. IX. i.

ii. The same, as in 3. VII. ii.

V. i. The same, with new covers (3 different colours), as in *Sonnets of the 19th Century*, IX. i.

ii. The same, with photogravure frontispiece of W. E. Henley. Covers, &c., as in IX. ii.

5. I. i. POEMS AND LYRICS OF / NATURE. EDITED, WITH / AN INTRODUCTION, BY EDITH / WINGATE RINDER. / LONDON: / WALTER SCOTT,

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LIMITED, / 24 WARWICK LANE. / NEW YORK: 3 EAST FOURTEENTH STREET. / (n.d. First published May 9, 1894.)

Vol. 84 of "The Canterbury Poets." Pp. xlviii + 274 and 14 pp. advertisements. Uncut edges, no red letters or lines. Size, binding, &c., as in *Sonnets of This Century*, I. i. Price 1/-.

Contains the following by Oscar Wilde:—260. LES SILHOUETTES. 261. LA FUITE DE LA LUNE. 262. LE REVEILLON. With note on page 273.

ii. The same. As in VII. iii. of *Sonnets of This Century*.

II. i. The same. Stereotyped edition, n.d. With publisher's address—LONDON / WALTER SCOTT, LIMITED / PATERNOSTER SQUARE. /

Binding, &c., green cloth, gilt, as in *Sonnets of This Century*, VII. i. Price 1/-.

ii. The same, with photogravure frontispiece, price 2/-.

III. i. The same (1907) with covers, as in *Sonnets of the Nineteenth Century*, IX. i. Price 1/-.

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ii. The same. With photogravure frontispiece of Andrew Lang. Covers as in *Sonnets of the Nineteenth Century*, IX. ii. Price 2/-.

6. DUBLIN VERSES / by / MEMBERS / of / TRINITY COLLEGE / EDITED BY / H. A. HINKSON / *Sometime Scholar of Trinity College, Dublin* / ἐπαοιδαῖς δ' ἀνὴρ / νώδυνον καὶ τις κάματον θῆκεν. / *Pindar.* / LONDON ELKIN MATHEWS / DUBLIN HODGES, FIGGIS & CO., LIMITED / MDCCCXCV. /

Pott 4to, 7¼ × 6½. Pp. xvi + 144 + 20 of publisher's announcements. Price 5/- net.

Covers in green art linen, with lettering and design of shamrocks in gold.

Included are the following poems by Oscar Wilde:—

12. REQUIESCAT.
48. THE TRUE KNOWLEDGE.
81. SALVE SATURNIA TELLUS.
105. THEOCRITUS.
117. THE DOLE OF THE KING'S DAUGHTER.

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7. ECHOES FROM KOTTABOS / Edited by R. Y. Tyrrell, Litt.D., D.C.L., LL.D. / And Sir Edward Sullivan, Bart., Ex-Sch., B.A. / (Publisher's device.) London / E. Grant Richards. 1906. /

$7\frac{7}{8} \times 6\frac{1}{4}$. Pp. xvi + 328. Uncut edges; top edges stained green. Green boards with title stamped in gold in two lines; olive green art linen back with title in three lines, shamrock leaf, and publisher's name, in gold. Loose outer wrapper of bright green printed in black. Price 7/6 net.

This volume contains a reprint of Oscar Wilde's contributions to *Kottabos*, viz.:—

92. *Δηζίθυμον ἔρωτος ἄνθος.*

99. *Θρηνῳδία.*

112. A FRAGMENT FROM THE AGAMEMNON OF ÆSCHYLOS.

116. A NIGHT VISION.

145. WASTED DAYS.

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*146. REQUIESCAT.

*147. SALVE SATURNIA TELLUS.

*148. THE TRUE KNOWLEDGE.

*149. THEOCRITUS.

*150. THE DOLE OF THE KING'S DAUGHTER.

174. "LA BELLE MARGUERITE."

180. AVE MARIA.

* These poems are reprinted from *Dublin Verses*; they never appeared in the original numbers of *Kottabos*, but were inserted "to give an interest to the volume."

8. i. IN A GOOD CAUSE. / A COLLECTION OF / STORIES, POEMS, AND ILLUSTRATIONS. / (2 verses from E. B. Browning.) LONDON: WELLS GARDNER, DARTON & CO. / PATERNOSTER BUILDINGS, E.C. / 1885. /

8 × 6½. Pp. x + 298 + 22 advertisements. Parchment boards with picture in black and title in red, in four lines, the latter being repeated on the back. Red edges.

Oscar Wilde's poem LE JARDIN DES TUILERIES, with facsimile autograph and tail-piece, is on page 82.

ii. The same. Brown cloth, gilt edges.

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9. i. ODES FROM THE GREEK / DRAMATISTS / (in red) TRANSLATED INTO LYRIC METRES / BY ENGLISH POETS AND SCHOLARS / EDITED BY ALFRED W. POLLARD / (Publisher's device) LONDON (in red) / DAVID STOTT, 370 OXFORD STREET, W. / MDCCCXC. /

$6\frac{7}{8} \times 4\frac{5}{8}$. Pp. xxviii + 208. Parchment vellum boards, lettered on back, in red, ODES / FROM THE / GREEK / DRAMATISTS /, and, in black, A. W. POLLARD / DAVID STOTT /; and, on front cover in red only, title and editor's name. Top edges gilt, sides uncut. Price 4/6.

A translation of passages from the *Clouds* of Aristophanes by Oscar Wilde is given on pages 149 and 151.

ii. The same. 50 large paper copies printed for presentation only, numbered and initialled by the editor. Hand-made paper, $8\frac{1}{2} \times 7$. Covers as above with the addition of a device in gold on the front, of a head within an oval. Enclosed in grey card case, numbered.

10. I. i. The / POETS / and the / POETRY / of the / CENTURY / Robert Bridges / and / Contem-

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porary Poets / Edited by / ALFRED H. MILES / HUTCHINSON & Co. / 34 PATERNOSTER ROW, LONDON. /

The eighth of ten volumes. Fcap. 8vo, $6\frac{5}{8} \times 4\frac{1}{4}$. "Popular edition" on antique paper, top edges gilt, olive green cloth lettered in gold. Price 4/- a volume.

This contains a notice of Oscar Wilde by the editor on page 509, and the following poems:—

513. I.—AVE IMPERATRIX.

517. II.—APOLOGIA.

518. III.—REQUIESCAT.

519. IV.—ON THE SALE BY AUCTION OF KEATS' LOVE LETTERS.

V.—LIBERTATIS SACRA FAMES.

520. VI.—TO MILTON.

VII.—HELAS.

ii. The same. An edition limited to 300 copies, on fine paper, bound in buckram gilt, gilt top, price 6/- a volume.

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iii. The same. An edition on special paper, bound in vellum, gilt top, limited to 100 copies, each book numbered (in sets only), price £3/15/-.

The above are not dated, but were published from 1891–3. Title-page in red and black. Pp. xxiv + 722.

II. i. The same. New edition. Title-page re-arranged, with the number of volume and date, 1898, added.

Price, etc., as in I. i.

ii. The same. As in I. ii.

iii. The same. As in I. iii.

III. i. The Poets and the Poetry of the / Nineteenth Century. / ROBERT BRIDGES / and / CONTEMPORARY POETS. / Edited by / ALFRED H. MILES. / (Publishers' design) LONDON / GEORGE ROUTLEDGE & SONS, LTD. / NEW YORK: E. P. DUTTON & CO. / 1906. /

A new edition in 12 volumes, of which this is No. 7. Text revised and in some places varied. Type re-set. Pott 8vo, 6 × 3½. Pp. xxvi + 680 + xxi.

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The editor's note on Oscar Wilde (pp. 465–8) is brought up to date, but contains several inaccuracies. The selection of poems on pages 469–476 is as in the earlier editions.

Red cloth binding, full gilt back, lettered BRIDGES / TO / KIPLING / POETS & POETRY / OF THE / XIX CENTURY / ROUTLEDGE. /

Price 1/6 net.

ii. The same in red lamb skin, gilt, gilt top, silk register, price 2/6 net.

11. ROUTLEDGE'S CHRISTMAS ANNUAL / THE / GREEN ROOM / STORIES BY THOSE WHO FREQUENT IT / (portrait of editor.) EDITED / BY / CLEMENT SCOTT. / LONDON: / GEORGE ROUTLEDGE AND SONS / BROADWAY, LUDGATE HILL. / NEW YORK: 416 BROOME STREET.

8⅛ × 6½. Pp. 96. Coloured pictorial wrapper.

SEN ARTYSTY; OR, THE ARTIST'S DREAM, translated by Oscar Wilde from the Polish of Madame Helena Modjeska, is on pages 66–68.

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12. SHAKSPEREAN / SHOW-BOOK. / G. FALKNER & SONS, ART PRINTERS, MANCHESTER. /

No title-page. Thick brown card covers (with linen back) printed in red and black, inscribed as above within an emblematical border in black and in red, "*'T were good you do so much for Charity.*"—Merchant of Venice.

Oblong, $5\frac{1}{8} \times 10\frac{1}{4}$. Pp. xii + 124 + lxix advertisements. Between preliminary page and p. i. is inserted a Bank Order form for a subscription to the Chelsea Hospital for Women, for the benefit of which this book was published.

The book is printed throughout on pale blueish-green paper, Oscar Wilde's poem UNDER THE BALCONY being on page 23, with decorated border (bearing the quotation from *Pericles*, "With patience bear your yoke"), ornamental initial letter, and facsimile autograph.

The Shaksperean Show, of which this book formed the official programme, was held at the Royal Albert Hall, Kensington, on May 29, 30 and 31, 1884, the first day of which was Oscar Wilde's wedding-day.

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ANTHOLOGIES PUBLISHED IN AMERICA.

Best of Oscar Wilde, The.

Every Day in the Year.

Golden Gleams of Thought.

Golden Poems.

Household Book of Poetry, The.

Victorian Anthology, A.

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THE BEST OF / OSCAR WILDE / Being a Collection of the BEST POEMS / and PROSE EXTRACTS of the writer / COLLECTED BY / OSCAR HERRMANN / EDITED BY / W. W. MASSEE / DRAWINGS BY FREDERICK EHRLICH / Issued from the Avon Press, New York City: and for sale by Everitt & Francis Co., New York City.

8¼ × 5. Pp. 131 (unnumbered). Bound in dark grey boards, linen back. Printed on hand-made paper, with an original etched frontispiece to each copy. Enclosed in card box with title on paper label. 200 copies. Price $5.00 net. N.D. (1905).

Contents:—Hélas!
Selections from The Sphinx.
Prose Extracts.
Selections from The Ballad of Reading Gaol.

Short Poems:—

Selections from Ave Imperatrix.
Libertatis Sacra Fames.
Selections from The Garden of Eros.
Rosa Mystica. Requiescat.

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Short Poems :—

Sonnet. On Hearing the Dies Iræ Sung in the Sistine Chapel.
Easter Day.
E Tenebris.
Madonna Mia.
Selections from The New Helen.
Selections from The Burden of Itys.
Serenade. For Music.
La Bella Donna Della Mia Mente.
The Grave of Keats.
In the Gold Room. A Harmony.
The Grave of Shelley.
Impression du Voyage.
Selections from Panthea.
Quia Multum Amavi.
Silentium Amoris.
Her Voice.
My Voice.
Selections from Human Tide (*sic.* i.e. Humanitad).
Tædium Vitæ.
Apologia.

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EVERY DAY IN THE YEAR / A Poetical Epitome of the / World's History / Edited by / James L. Ford and Mary K. Ford / New York / Dodd, Mead & Co. / 1906 /

First published November, 1902. 8vo. Pp. xii + 444. Price $2.00. Contains the following poems by Oscar Wilde:—

p. 59. The Grave of Keats.
188. Louis Napoleon.
238. The Grave of Shelley.
385. Queen Henrietta Maria.

GOLDEN POEMS / By British and American Authors / Edited by / Francis Fisher Browne / Editor of "Bugle Echoes: Poems of the Civil War," / "Laurel-Crowned Verse," &c., Author of / "The Everyday Life of Lincoln," &c. / New and Enlarged Edition / Entirely Reprinted / (Device) Chicago / A. C. Mc Clurg & Co. / 1906 /

Price $2.00. First published 1881. 8vo. Pp. xxxiv + 526.

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Contains three poems by Oscar Wilde:

p. 188. Serenade (For Music).

207. Ave Imperatrix.

316. Requiescat.

THE HOUSEHOLD BOOK OF POETRY. Edited by Charles A. Dana. New York: D. Appleton & Co.

Price $5.00.

Contains Oscar Wilde's poem, "Ave Imperatrix."

A / VICTORIAN ANTHOLOGY / 1837—1895 / Selections illustrating the Editor's Critical / Review of British Poetry in the / Reign of Victoria / Edited by / Edmund Clarence Stedman / Author of "Victorian Poets," &c. / (Device) Boston and New York / Houghton, Mifflin & Co. / The Riverside Press, Cambridge / 1906.

Large cr. 8vo. Pp. xl + 744. Price $2.50, &c.

First published, 1895. 17th impression, 1906.

p. 549. Ave Imperatrix,

with biographical note of Oscar Wilde, page 709.

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CHRONOLOGICAL LIST OF POEMS

(Not including Unauthorized Editions).

1875, November. CHORUS OF CLOUD MAIDENS. *Dublin University Magazine.*

1876, January. FROM SPRING DAYS TO WINTER. *Dublin University Magazine.*

„ March. GRAFFITI D'ITALIA. I. SAN MINIATO. (JUNE 15.) *Dublin University Magazine.*

„ June. THE DOLE OF THE KING'S DAUGHTER. *Dublin University Magazine.*

„ Trinity Term. Δηξίθυμον Ἔρωτος Ἄνθος. *Kottabos.*

„ September. Αἴλινον, αἴλινον εἰπὲ τὸ δ' εὖ νικάτω. *Dublin University Magazine.*

„ September. THE TRUE KNOWLEDGE. *Irish Monthly.*

„ September. GRAFFITI D'ITALIA. (ARONA. LAGO MAGGIORE.) *Month and Catholic Review.*

„ Michaelmas Term. Θρηνῳδία. *Kottabos.*

1877, February. LOTUS LEAVES. *Irish Monthly.*

„ Hilary Term. A FRAGMENT FROM THE AGAMEMNON OF ÆSCHYLOS. *Kottabos.*

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1877, Hilary Term. A NIGHT VISION. *Kottabos.*
„ June. SALVE SATURNIA TELLUS. *Irish Monthly.*
„ June. URBS SACRA ÆTERNA. *Illustrated Monitor.*
„ July. HEU MISERANDE PUER. *Irish Monthly.*
„ July. SONNET WRITTEN DURING HOLY WEEK. *Illustrated Monitor.*
„ Michaelmas Term. WASTED DAYS. *Kottabos.*
„ December. Πόντος Ἀτρύγετος. *Irish Monthly.*
1878, April. MAGDALEN WALKS. *Irish Monthly.*
„ June. RAVENNA. *Oxford: Thos. Shrimpton & Son.*
1879, Hilary Term. LA BELLE MARGUERITE. *Kottabos.*
„ April. THE CONQUEROR OF TIME. *Time.*
„ June. EASTER DAY. *Waifs and Strays.*
„ June 11. TO SARAH BERNHARDT. *World.*
„ July. THE NEW HELEN. *Time.*
„ July 16. QUEEN HENRIETTA MARIA. *World.*
„ Michaelmas Term. AVE! MARIA. *Kottabos.*
1880, January 14. PORTIA. *World.*
„ March. IMPRESSION DE VOYAGE. *Waifs and Strays.*
„ August 25. AVE IMPERATRIX! A Poem on England. *World.*
„ November 10. LIBERTATIS SACRA FAMES. *World.*
„ Christmas. SEN ARTYSTY; OR, THE ARTIST'S DREAM. *Green Room.*

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1881, January. THE GRAVE OF KEATS. *Burlington.*

„ March 2. IMPRESSION DE MATIN. *World.*

„ (June.) POEMS. London: David Bogue. (Three editions during the year.) Boston, U.S.A.: Roberts Bros.

1882. POEMS. London: David Bogue (4th and 5th editions). Boston, U.S.A.: Roberts Bros. (2nd edition).

„ February 15. IMPRESSIONS—1. LE JARDIN. 2. LA MER. *Our Continent.*

1884, May 29. UNDER THE BALCONY. *Shaksperean Show-Book*

1885, April 11. THE HARLOT'S HOUSE. *Dramatic Review.*

„ June. LE JARDIN DES TUILERIES. *In a Good Cause.*

„ July. ROSES AND RUE. *Midsummer Dreams,* Summer Number of *Society.*

1886, January 23. SONNET ON THE RECENT SALE BY AUCTION OF KEATS' LOVE LETTERS. *Dramatic Review*

1887, December 13. UN AMANT DE NOS JOURS. *Court and Society Review.*

„ Christmas. FANTAISIES DÉCORATIVES—1. LE PANNEAU. 2. LES BALLONS. *Lady's Pictorial.*

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1888, April. CANZONET. *Art and Letters.*

1889, February. SYMPHONY IN YELLOW. *Centennial Magazine.*

„ Christmas. IN THE FOREST. *Lady's Pictorial.*

1892, (May 26). POEMS. (Reprint of the 1882 edition.) London: Elkin Mathews & John Lane.

„ December 6. THE NEW REMORSE. *Spirit Lamp.*

1893. TO MY WIFE: WITH A COPY OF MY POEMS. *Book-Song.*

„ WITH A COPY OF "A HOUSE OF POMEGRANATES." *Book-Song.*

1894, (September 29). THE SPHINX. London: Elkin Mathews & John Lane.

1898–9. THE BALLAD OF READING GAOL. (7 editions.) London: Leonard Smithers & Co.

1907. POEMS. (First complete Edition.) London: Methuen & Co.

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AN UNDISCOVERED POEM.

A poem by Oscar Wilde, entitled ROSES AND RUE, was announced to be published in *Midsummer Dreams*, the double Summer Number of *Society* for July, 1885. No copy of this is in the British Museum or the Bodleian, and in spite of frequent advertisements in the publishers' papers and elsewhere no copy of this issue has been discovered.

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from the French of André Gide.

With Introduction, Notes, and Bibliography

by

STUART MASON.

Oxford: Holywell Press: 1905.

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By,

OSCAR WILDE,

Edited with an Introduction

by

STUART MASON.

Sunderland: Keystone Press: 1906.

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